

3-D Imaging Past & Present

May/June 2011
Volume 36, Number 6



A Publication of
National
Stereoscopic
Association, Inc.

STEREO WORLD

Early Cycling

**2011 Japan
Impressions**

1906 San Francisco Color



'50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

Cars in the Background of Life

Thanks to David Starkman and Susan Pinsky for supplying this issue's images. They were taken by the late Samuel Biren, who lived in the Los Angeles area. His son Jordan happened to strike up a conversation with David and Susan several years back after seeing the stereo cameras they were holding while in line at a film event, and they soon discovered in one of those "small world" moments that they had many previously unknown connections. David explains, "He's just 3 years younger than me, and once we got to talking we found that we had a lot of common activities growing up in L.A., and that my father had known his dad, as a long time client of S&J Biren Carpets—a store that's been in the same location in the same building since 1948.

(Continued on page 6)



This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.

STEREO WORLD

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Front Cover:

Frederick Ives, "Sutter St. Looking East from Top of Majestic Hall", October, 1906. One of the stereo Kromograms recently discovered in a Smithsonian collection, showing San Francisco six months after the earthquake and fire of April 18. The top of the Call Building is visible near the center, across the burned area in what is probably one of the first color photos ever taken in the city. More about the Ives color separation images and viewer appears in our feature "1906 San Francisco Revealed in Color 3-D." (Courtesy Smithsonian Institution National Museum of American History)

Back Cover:

A rare, transitional French view ca 1877 showing high wheel bicycles with a Velocipede behind them. More views of historic bicycles are included in "Early Cycling in Stereos" by Lorne Shields.

The National Stereoscopic Association is a non-profit organization whose goals are: to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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EDITOR'S VIEW

Comments and Observations

John Dennis

3-D Cycles and the Tale of Two Quakes

Lorne Shields owns what must be the most complete collection of bicycle related stereoviews in the world. Those who attended the 2010 NSA convention in Ohio saw many of them in his Stereo Theater presentation "A Ride Thru Time" but that selection included just part of his collection. Our feature article in this issue reproduces a few more along with his text covering the history of cycling and its influences on popular culture and fashion.

Two other articles in this issue deal in very different ways with major earthquakes on opposite sides of the Pacific and in different centuries. "1906 San Francisco Revealed in Color 3-D" is our contribution to the wide but somewhat sparse coverage generated by the discovery of full color stereo Kromograms of San Francisco taken six months after the earthquake of 1906 in the Smithsonian Photographic History Collection. Even the *Smithsonian Magazine* reproduced only two of these fascinating images, so we include here all seven that were made available, along with some background information on Frederick Ives and the color separation technology used in his amazing Kromskop stereoscope.

"Impressions of the Japan Disaster of March 11, 2011" by Vladimir Tamari provides a stereo artist's treatment of a larger disaster 105 years later. Strangely, the San Francisco story was covered by stereographers from around the world, producing enough views to fill books. But in an age of digital stereo cameras proliferating everywhere we've seen no stereographs yet from Japan, the home of Fuji 3-D cameras. It seems to have been a massive event covered almost exclusively with cell phone cameras. Living far from the most affected areas, Vladimir Tamari created stereo paintings to convey his impressions from Tokyo and paired

frames from television coverage of the tsunami. One of these lets the advancing wave paint its own somewhat abstract stereo effect in successive frames. The other allows the water and floating cars and debris to fuse in sheer chaos, reflecting, in a sort of anti-stereo, the effect of the images on the nation's viewers. For more about the artist and his stereo drawing machines, see SW Vol. 31 No. 5 page 16, or www.ne.jp/asahi/tamari/vladimir.

Digital Stereo Basics

The growth of interest in digital 3-D has inspired a new ebook that provides an introduction to nearly all aspects of shooting and displaying digital images in depth. *Stereo Photography – 3D in the Digital Era* by Dennis Paul Curtin has now joined several other publications

available on his website "Short-Courses – The On-line Library of Digital Photography."

With 244 pages of a generally nontechnical text and numerous illustrations, the book covers everything from the most basic hardware to the latest software, sequential shooting to editing videos, and MPO files to Anaglyphs. Quoting from the preface, "...the 3D camera is no longer an isolated island, but is now mainstreamed into consumer electronics... The goal of this book is to sort things out for you so you can understand not just the digital stereo camera but the rest of the digital world in which it is embedded." The book is available at \$39.95 as a searchable PDF ebook on a CD or for instant download from www.shortcourses.com/store/stereo.html. 

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Membership Survey

The National Stereoscopic Association (NSA) is proud to have you as a member and we are always striving to improve the benefits of NSA membership. The NSA is run by volunteers and from time-to-time we send out a list of survey questions so all members have a chance to help with the direction of the organization. Your feedback is always welcome, so please continue to write with your thoughts and ideas at any time.

Directory Data

We would also like to begin collecting contact information for our next *NSA Membership Directory* (If you do not wish to be listed, please include that request.) Please include your full name and postal address, phone (optional), and preferred e-mail address. Please list your stereoscopic interests and membership in other stereo groups:

- Collect Views (CV - list types, subjects, photographers, etc.)
- Collect Stereoscopes (CS)
- Collect Cameras (CC)
- Stereo Photographer (SP - list cameras, formats, subjects etc.)
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- Is it okay for collectors or dealers to contact you? (Y or N)

2011 NSA Membership Survey Questions:

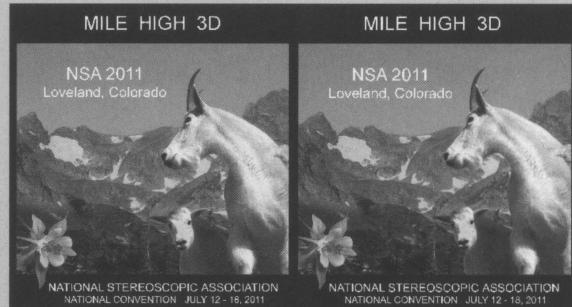
1. In what activities do you participate? (Please list all.)
 - Collector
 - Photographer
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 - Other - please list
2. Why did you join the National Stereoscopic Association (NSA)?
3. In what direction would you like to see the NSA head?
4. Are there any changes you can suggest for *Stereo World* magazine?

5. What would you like to see the organization do in the future?
- 6.) Would you like to be part of that?
- 7.) Would you be interested in chairing an NSA convention? Would you be interested in volunteering to help?

To Respond

To make things simple and to keep expenses down, just e-mail your responses to NSA president Lawrence Kaufman kaufman3d@earthlink.net. Put "NSA Survey" in the subject line. Or, you can mail your responses directly to Lawrence Kaufman, 1607 Mariposa Dr, Corona, CA 92879 USA. 

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Logo by John Hart

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by AARON WARNER
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Dear Fellow NSA Members,

We're very grateful for the continued and increased generosity our members have shown us this year. We're into the fourth year of a recession, and even with unemployment rates continuing in the double digits, I once again have the pleasant duty of thanking all of our marvelous members who have so graciously given of their money (and time) over the past year. The generous donors listed here have contributed financially to the organization. These donations totaling \$8,584.00 have helped keep *Stereo World* filled with color pages. While this amount is up from previous and more prosperous years, I have the sad duty to report our membership roster is not. With 3-D on the upswing, I am truly surprised our membership numbers are slipping. Please help spread the word—NSA wants more members!

We were successful in finding a more economical printer, but the United States Postal Service will be increasing our mailing costs every chance they can. Your contributions are still very much needed. With these increased costs, the NSA is looking at ways to stay on budget and reduce any unnecessary expenses associated with distributing *Stereo World* magazine to its readers. More members would certainly help, so my additional and ongoing plea is that your help is needed to grow our membership. With the continued interest in stereo photography and 3-D movies, *Stereo World* magazine should be even more popular than ever. We have no advertising budget, so please help spread the word; the more members, the better the magazine and the organization.

To all who have helped in any way, my sincere 'Thank You!' for your kind support of the Association. To those who haven't yet contributed, please do consider it, whether an additional \$10 or \$20 with your renewal (or at any time,) or some of your time and talent. Your contribution will be greatly appreciated. Also please let me know if you have any ideas for the NSA, I do look forward to hearing from you.

My heartfelt thanks go out to the many volunteers who have contributed and continue to contribute their time and energy to further the NSA operations, activities and goals. This is truly an association of volunteers, from the Board of Directors, to the Officers, to the *Stereo World* staff and contributors, who continue to bring you this fine publication with such wonderful content, issue after issue and year after year.

Not the least among these volunteers are the members of the NSA annual convention committees. These extravaganzas are the highlight of the 3-D year, featuring the stereo-related trade fair, many hours of great stereo projection programs, educational workshops and social events. I hope to see everyone this summer in Loveland, Colorado. We are always looking for individuals to chair future conventions and help out in many capacities.

I would like to remind you that you can also donate your old equipment and views to the NSA for its annual NSA Spotlight auction, this not only helps out the new collectors/stereographers, but the funds can also help our organization.

Once again, it is heartwarming to see this level of interest and support from the membership. Thank you for your donations and your continued confidence in the Association.

Best regards,
Lawrence Kaufman
NSA President

kaufman3d@earthlink.net 

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Jean Soulas 1910-2011

Jean Soulas, one of the founders of the International Stereoscopic Union and a former President of the Stereo-Club Francais passed away on March 22, 2011, at age 101. He frequently attended both the ISU Congress and U.K. Stereoscopic Society Conventions and was one of the three first Lifetime Achievement Award winners in December 1996 of the British-founded Stereoscopic Society. This award, for "Practitioners associated with the Society who have secured international recognition of their outstanding achievements in this field for many years" is one he shared with the late Paul Wing of the U.S.A. and Allan Griffin of Australia.

It was an honor to have met and talked with him at ISU Congresses in the 1990s. He was truly an elder statesman of stereography, and clearly one who remained active far longer than most. As a retired English teacher, he spoke the language with an ease and charm that matched his personality. His energy and curiosity were apparently boundless and he seemed to enjoy, among other topics, challenging even relative strangers with questions about the history of stereo photography. I'm not sure if he was so much testing folks personally as ascertaining the general level of stereoscopic knowledge in the late 20th century. (It was easy to imagine him possibly having

traveled in the most rarefied circles of French photographic pioneers, maybe even meeting the Lumiere brothers or Jules Richard.)

At the 1991 ISU Congress in Paris, minutes after I'd walked into the towering, art deco marble lobby of the Palais de Tokyo with what I was sure was the world's first terminal case of jet-lag, he asked me the name of the film advance concept used in the Realist camera hanging from my neck. At that point, just barely sure of my own name location, the best I could do was confirm that I'd once read the term and that 12 hours of sleep just might bring it back to me.

My sleepless failure of memory that morning apparently didn't convince him that I was a hopeless idiot, and he later wrote generously in praise of my coverage of the congress and my description of the venue itself. When we met again at a later congress, I opened our conversation with the long delayed answer "Colardeau progression" but by then he had forgotten he'd asked me the question and I felt like some obsessed showoff.

An article by David Starkman in *Stereoscopy* #81 reminded us on the occasion of Jean's 100th birthday that he was one of the few people in the world actively using a Simda stereo camera. This rare French ca 1957 camera produced very wide (11mm x 20mm) images on 16mm



Jean Soulard reads a card from Bernard and Sue Makinson on his 100th birthday.

(Photo by Philippe Soulard)

film, about 120 pairs on the camera's 25-foot spool. Soulard had been involved with the Tiranty Company, Paris manufacturer of the camera.

Jean Soulard was among those stereographers who carried the art through the years following its popular boom of the 1950s into the dawn of the 21st Century, a contribution accomplished with memorable generosity and charm. He lived to see the birth of the digital stereo revolution, for which people with his dedication and knowledge had helped paved the way.

- John Dennis

Fifties Flavored Finds

(Continued from Inside Front Cover)

Jordan's brother Evan has been running the store since their father died, and, in fact, Susan and I bought the carpeting for our house from Evan, at the referral of my late father, about 20 years ago."

"When I found out that his dad had taken 3-D slides, and we talked about it, I was quite excited, as this was as close to a 3-D documentation of my own childhood in L.A. as I might ever run across. And Jordan's dad, Sam, turned out

to be a very good 3-D photographer. Unlike my own dad, he was also a car enthusiast, and they owned a lot of cool cars over the years, including a rare 1947 Triumph 1800 Roadster, later a Triumph TR3, and two different Aston Martins, that show up in some of the other photos."

Unlike many of the "found" stereo slides that contain little or no information about the subjects or even the photographer, these

images have the advantage of a family connection, so more complete information can be shared. Jordan Biren relates, "The first image is of the day I came home from the hospital in January 1953. You can see the nurse about to get out of the car while clutching me like a football. On the grass easement is, from left to right, my (grandmother) mother's mother;

(Continued on next page)

Harry L. Newman

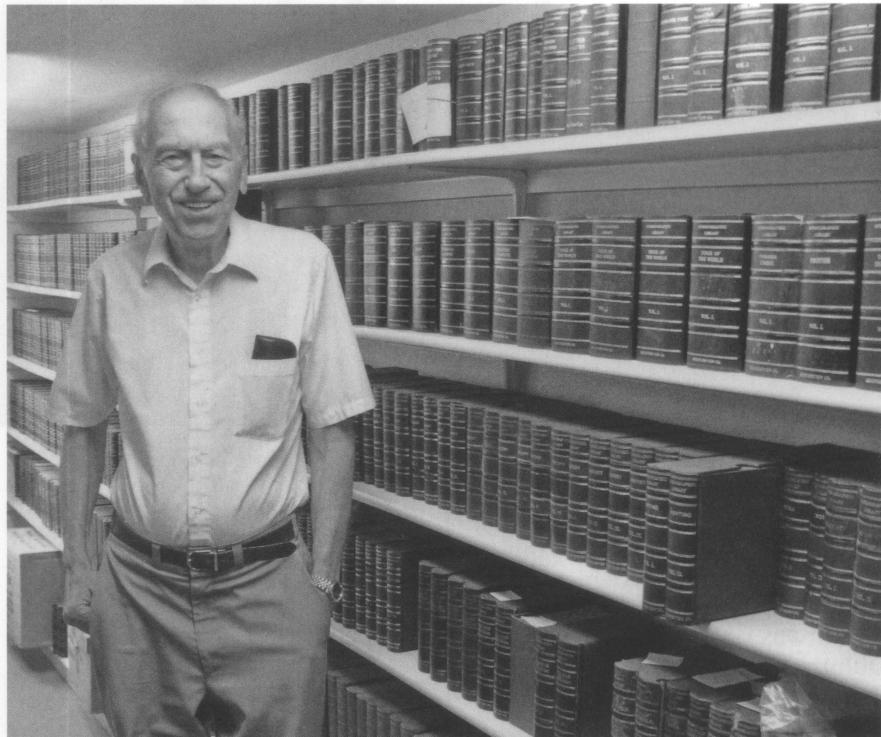
1930-2010

When you think about stereo boxed sets, Harry Newman immediately comes to mind. His consummate collection of boxed sets began in the mid 1970s while he worked as a patent attorney for AT&T Bell Laboratories in New Jersey. Harry's passion for stereo sets continued after he moved to Sedona, Arizona—into a home with its own stereo library to house his collection.

Harry attended NSA conventions across the country, seeking new sets to grow his collection while room hopping, at the trade shows and in the Spotlight auctions. The collecting community knew and respected Harry's knowledge and expertise. Dealers across the country contacted Harry when new or unusual sets came their way.

Harry painstakingly assembled a comprehensive collection of hundreds of boxed sets, related guidebooks, and an assortment of viewers. Newman's collection included many rare and unusual sets, and Harry loved to organize, research and explore his collection.

Stereo was only one facet of Harry's life, though each area knew little of the others. As a patent attorney, he had a long and successful career at Bell Laboratories and in private practice. In Arizona he was active in the Jewish Community of Sedona and the Verde Valley as Ombudsman and Board



Harry Newman with part of his boxed set collection.

member. Harry was also known as an active supporter of Sedona arts and culture, but his efforts were always understated, often passing credit to others. Harry preferred to operate quietly, behind the scenes.

Harry Newman was born in Chicago, IL and died on July 17, 2010 in Sedona, AZ. He is survived by his wife, Gail Newman; his children Michelle Newman (Louis Castonguay) and Robert Newman

(Debby); his stepchildren Jenni Goldman (Ron) and Lee Kolsky (Katie); his grandchildren David, Lola and Ruby; his brother Jack Newman (Beverly) as well as many loving nieces and nephews. Harry was preceded in death by his first wife, Darlene, his parents Samuel and Rose Fried Newman and sister Ruth.

Unfortunately, efforts to find an institutional home for the Harry Newman collection were not successful, so it will be sold at auction and will live on by helping build other collections.

Donations may be made in Harry's memory to the JCSVV Mitzvah and Cultural Endowment Funds or the Keep Sedona Beautiful Endowment Fund.

We will all miss Harry Newman. His untimely passing is a sad loss to the stereo community.

— Jeremy Rowe

Fifties Flavored Finds

(Continued from previous page)

Evan in red jumper; Matt holding my mother's hand; my mother."

"The middle image shows my Aunt and her oldest daughter Dianne standing on what looks like the driveway to their home on the Woodbine cul-de-sac in Cheviot Hills (an L.A. suburb)."

The third image appears to show a couple standing in a car dealership lot, but Jordan did not immediately recognize the people or the car, which David believes may be a

1947 Lincoln Continental Convertible. Jordan comments, "I guess that bottom one will just have to be the mystery photo. I have no idea, and there's nothing in the image I recognize. Relatives looking for new car?"

I'd like to thank Jordan Biren for allowing me to publish these images. They are truly a family treasure.

(Continued on page 8)

Manley Koehler 1931-2011



Manley Koehler, right, with Lois Koehler and David Burder at the 1994 NSA convention in Milwaukee discussing, among other things, the necessity of perfect alignment of the anamorphic lenses on the paired SLR cameras and of keeping the rig perfectly level.

Stereographer Manley Koehler died February 26 following surgery for esophageal cancer. An Air Force radio mechanic during the Korean War, Koehler later became a television broadcast engineer at PBS station WDSE in Duluth, MN. With his wife Lois Koehler as a "3-D partner" in their years of wide travels taking anamorphic wide-screen stereo slides, he won the Paul Wing Award for the Stereo Theater presentations "Minnesota" and "3-D Extravaganza" at the 1995 NSA/ISU Convention/Congress in Atlanta. His first NSA wide screen show, "Extravaganza," had been shown at the 1994 convention in Milwaukee and was described in the *Stereo World* coverage of that year's Stereo Theater.

"3-D Extravaganza" by Manley Koehler took advantage of most of the width of the new NSA screen to present wide screen 3-D scenic and human interest images from all over the U.S. and Canada. Photographed and projected using high quality anamorphic lenses, the show demonstrated the breathtaking potential of wide screen stereo when handled by a skilled photographer. It

proved that the stereo window doesn't need to stop at Realist, European or full-frame width, and that wide screen stereo isn't limited to multi-million-dollar 70mm or IMAX movies. This was one of the two shows repeated on Sunday to a large and delighted audience.

More shows followed. "On the Road Again" was seen at the 1996 convention in Rochester, NY. Lois presented her own wide screen work in "Fascinating Frames" at the 1997 convention in Bellevue, WA but the work of both stereographers was again combined in "Hawaii; A Visit to Four Islands" seen at the 1998 convention in Richmond, VA. The following year in Green Bay, the couple scrambled many of their dramatic wide screen images to present "Travel Quiz" which invited audience members to shout out their guesses as to the location of the scene. The correct answers, which sometimes surprised the entire room, were provided just before the next mystery slide was projected.

"Albuquerque 2000" covered the annual Balloon Fiesta from both the ground and the air in 65 amazing wide screen stereos, shown at

the 2004 convention in Portland. Those attending the 2006 convention in Miami saw two new shows, "That's Different" and "God's Beautiful World," which won Third Place in the Stereo Theater. (It was this show that was projected in 3-D, at Manley's request, during his Memorial Service in Florida.)

Lois Koehler wrote "A Love/Hate Relationship with Anamorphics" explaining the history of Manley's determination to make this a more widely accepted stereo format in *Stereo World* Vol. 32 No. 3, page 16. Reflecting Manley Koehler's determination to spread information about anamorphic stereo to anyone interested, the shows often included information sheets with data on each image, distributed in advance to the audience.

The couple often brought their paired cameras, fitted with anamorphic lenses, with them to NSA conventions. After amazing audiences in the Stereo Theater with their wide screen images, they could often be found surrounded by an eager crowd of people examining the rig and listening to the Koehler's patient explanations of the technology, challenges and adventures of shooting anamorphic stereo. Manley Koehler's combination of expertise, determination, imagination and a gentle, personable nature made him one of the most effective ambassadors of stereo photography ever.

- John Dennis

Fifties Flavored Finds

(Continued from page 7)

I find it interesting that at the time these photos were taken—capturing important moments in people's lives—probably little thought was given to the car in the background. Yet now, almost 60 years later, that car in the back-

ground is what first drew my attention in these three views. It makes me want to include a few contemporary cars in my own stereo photos now and then, just in case they become the classics of tomorrow! 



The 3D Art Book

review by Ray Zone

In 2010 I received an email from an artist named Tristan Eaton who informed me that he was putting together a book of art in 3-D and he invited me to submit work for inclusion in the volume. He said that he would be remiss if he did not invite me to participate. After making an inquiry, I was informed that the book was to be in anaglyph and so I forwarded work in that format to him.

That book has now been published. It's a handsome volume of the "coffee table" variety and includes an impressive number of younger artists who are working in a contemporary "street art" or cartoon painting style and it includes a Foreword by Carlo McCormick who, for a couple of decades, has been commenting on the work of younger artists in the pages of *Art Forum* and other magazines.

In his Foreword titled "3D: Seeing is Believing," McCormick writes that "Pictorial space and dimensionality are deceits we mutually agree upon, constructs of representation that rely not only on the artist's hand, but most crucially on the eye of the beholder," and that "Three-dimensional pictures of the sort we are celebrating here are part of a long lineage, in which representation has tried to map the visible world directly interfacing with the psychology and physiology of perception."

McCormick notes that "Because this kind of 3-D [anaglyph] is of a

particularly lowbrow and low tech strain, it is perhaps easy to dismiss the work as overly retro in its effects. It may also appear passé, in light of the optical advancements that 3-D rendering and animation have enjoyed recently." After characterizing the anaglyph as "a remarkably antique form of stereoscopy" and articulating a brief history of perspective, McCormick mounts a defense of the form by observing that "Our fascination with 3-D pictures is at once faddishly temporal, yet remarkably persistent." And though "Three-dimensional pictures may have yet to establish themselves as a sustained creative practice," they have "short-wired our normative means of perception to a dramatic degree."

Unfortunately, in discussing stereo cinema history McCormick reiterates one of the most persistent and widespread misconceptions about the dual-band 3-D films of the 1950s when he writes "It wasn't until the success of the 1952 film *Bwana Devil* (which used Polaroid film's color separation process to produce the anaglyph imagery), that the extremely short-lived craze of 3-D movies became legend."

In his Introduction to the book, Eaton confesses to a fascination with alternative, pop, outsider and underground art and relates a personal history how he discovered the practice of anaglyph-making through silkscreen. After collaborating with some of his favorite artists in making a series of anaglyph prints, Eaton became "fixated on the idea of recruiting other artists into the world of stereoscopic art," though it may be "nostalgic" as an artistic form. He is intrigued by the interactive

nature of the stereoscopic viewing experience.

As a result, an eclectic collection of artists now have their work showcased in anaglyphic 3-D. Two pairs of red/cyan anaglyph glasses are included. Most of the work was converted to anaglyphic 3-D by Eaton himself with additional conversions produced at American Paper Optics. Consequently, the parallax values in the anaglyph run the gamut from extreme to subtle, just as the art consists variably of iconic line art, graffiti or fastidiously rendered paintings.

The achievement of Eaton and this book is to place anaglyph, despite its characterization as "retro," within a fine art context by giving it a handsome presence within a well-made book that invites us to look at it as art. That, even with the somewhat erratic nature of the anaglyph conversions, is nevertheless no small achievement.

Regular readers of *Stereo World* might ask why accomplished anaglyph artists such as Boris Starosta, Claudia Kunin, Terry Wilson and others have not had their stereoscopic work showcased in such a volume as yet. Rest assured. That day is coming. In the meantime, the "retro" art of anaglyph proves itself to be as contemporary as ever. 

The 3D Art Book

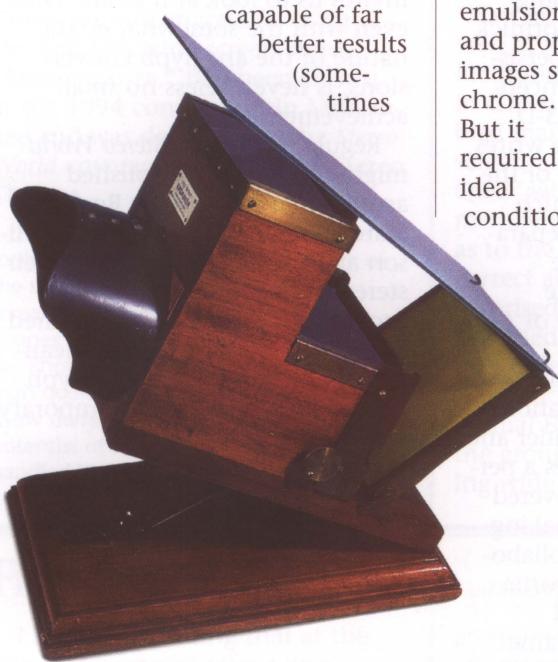
by Tristan Eaton, Foreword by Carlo McCormick. Prestel, 2011.
\$40.00, 223 pps. paperbound,
ISBN.978-3-7913-4549-9.

1906 San Francisco Revealed in Color 3-D

by John Dennis

Stereography's place in the documentation of history got an unexpected 15 minutes of fame in early March when the Smithsonian released some stereo Kromograms of San Francisco taken six months after the 1906 earthquake and fire by Frederick Ives. News media from web sources to cable networks and newspapers picked up on the novel discovery of the earliest known color photos of San Francisco and the disaster, with most stories at least briefly mentioning the stereographic nature of the original images.

In general, reporters were impressed with the color in these rare images, but none seemed aware that in fact Ives' system was capable of far better results (sometimes



An Ives Kromskop viewer tipped up for use to improve illumination, insure that the red and blue images lie against the stops and make the vernier on the reflectors operate properly. The needed opal glass diffuser shown on top is missing from most surviving viewers.

even in outdoor situations), and that the San Francisco views better demonstrate the limitations of Kromograms than their potential. The irony is that just a year later the Lumiere brothers introduced the Autochrome plate, making full color photography available to anyone with a camera including amateur stereo formats. As if anticipating the early days of digital photography, the Autochrome offered easy color images at the expense of crude pixel-like grain made especially obvious in smaller format plates. Like the medium format film of today's purists, the Kromogram could exquisitely record color using the ultra fine grain of silver in a traditional emulsion when carefully exposed and properly viewed, resulting in images superior to any Autochrome.

But it required ideal conditions,

expertise and patience to achieve such results, not to mention a much larger investment in equipment and plates.

Kromogram stereos were made to be viewed in one of the most optically sophisticated stereoscopes ever designed, the Ives Kromskop, which was described in detail in Paul Wing's article in *Stereo World* Vol. 15 No. 1.

One of the most remarkable stereoscopes ever produced commercially was the Ives Kromskop... In it, three stereoscopic glass positives made from negatives exposed through red, green and blue filters are optically superimposed to give a full color image of remarkable quality. It was more than ten years prior to the introduction of relatively crude full color plates such as the Autochrome.

This viewer and a complimentary one shot color camera were inspired by Frederick Eugene Ives (1856-1937), a pioneer

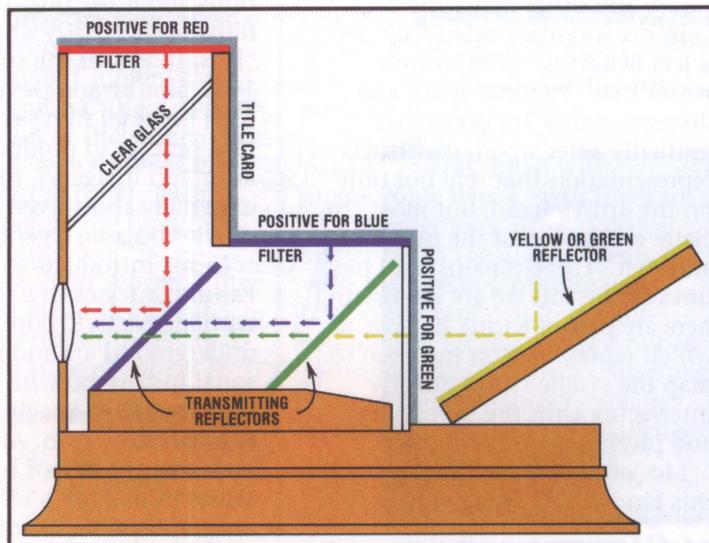


Diagram of the three additive color separation images, transmitting reflectors and lenses of a Kromskop viewer. Ives had earlier developed a 2-D lantern slide projection system to accomplish the same full color effect on screen, as well as the use of subtractive colors for color halftone printing from separation negatives.

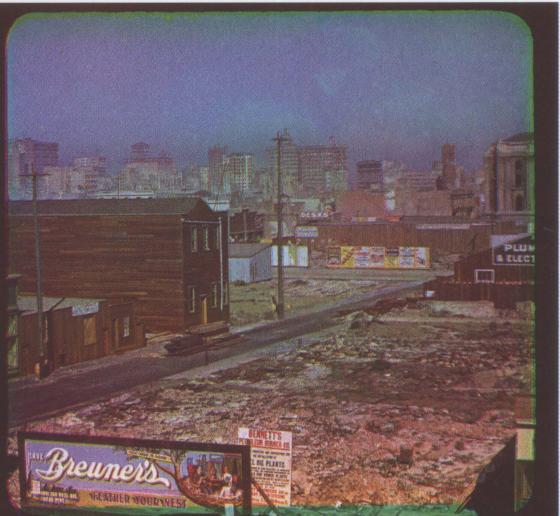
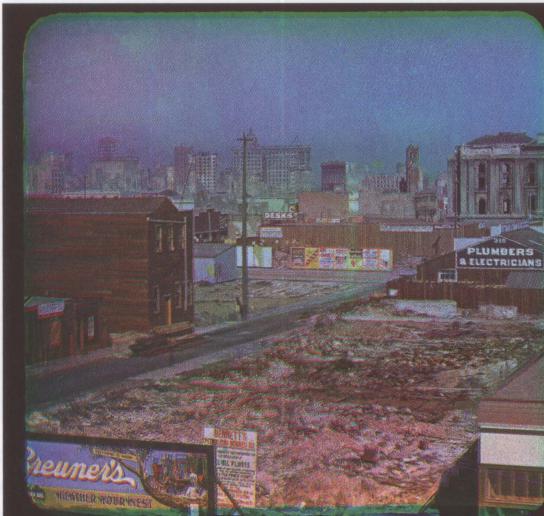
Frederick Ives, "Market St. Flood Bldg." October, 1906 street-level kromogram of San Francisco six months into recovery. In addition to the James Flood Building at left, which still stands at Powell and Market streets, other San Francisco landmarks are the ruins of the Emporium department store (near right), the Call Building (now the Central Tower) at right beyond the Emporium, and the Ferry Building in the distance. The pairs of 2 x 2 inch images are reproduced larger here for detail, with some basic restoration by the author.

(Courtesy Smithsonian Institution National Museum of American History)



Frederick Ives, "Fr. Van Ness Ave. City Hall R." October, 1906. One wing of the destroyed City Hall is visible at right. Most of the wood structures are temporary commercial buildings erected after the quake. The large billboard suggests "Have Breuner's Feather Your Nest" advertising furniture to replace that lost in the fire.

(Courtesy Smithsonian Institution National Museum of American History)



Frederick Ives, "Fr. near City Hall looking NE", October, 1906. Since the April 18th quake and fire, streets and burned sites had been largely cleared and repair cranes were in evidence on many downtown buildings.

(Courtesy Smithsonian Institution National Museum of American History)





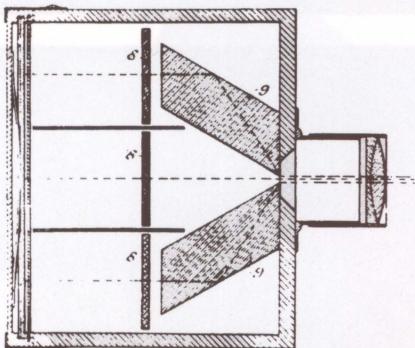
Frederick Ives, "Sutter St. Looking East from Top of Majestic Hall", October, 1906. The burned section is two blocks away with the top of the Call Building visible on Market Street near the center of the skyline.

(Courtesy Smithsonian Institution National Museum of American History)



Frederick Ives, "Fr. Top of Majestic Hotel N-E", October, 1906. Some of the views, when Ives pointed his camera away from the burned areas, look as if they could have been taken the day before the quake. By October, minor damage to things like chimneys and windows could well have been repaired.

(Courtesy Smithsonian Institution National Museum of American History)



The Ives one shot camera used prisms to divide light from a single lens through two of the three color filters in front of the plate. Exposures of five to ten seconds were required in sunlight. For 2-D color lantern slide sets the camera was used horizontally, making this a top view. The stereo version paired the cameras vertically to allow close to normal lens separation, making this a side view.

in the field of halftone printing where he held many important patents. The reproduction of nature in full color was his other absorbing interest. It occupied so much of his time that he founded a company at 1324 Chestnut Street in Philadelphia that remained in business over forty years even though mass acceptance of any of his ideas never came to pass.

[the Kromskop] is a precision device of polished mahogany and brass most likely made in England with final assembly and calibration in Philadelphia. When properly aligned and illuminated, the results are quite spectacular. Superimposing six 2" by 2" quality images virtually eliminates grain. The three pairs are precision mounted in masks and held loosely together by silk tapes, and are fan folded for storage.

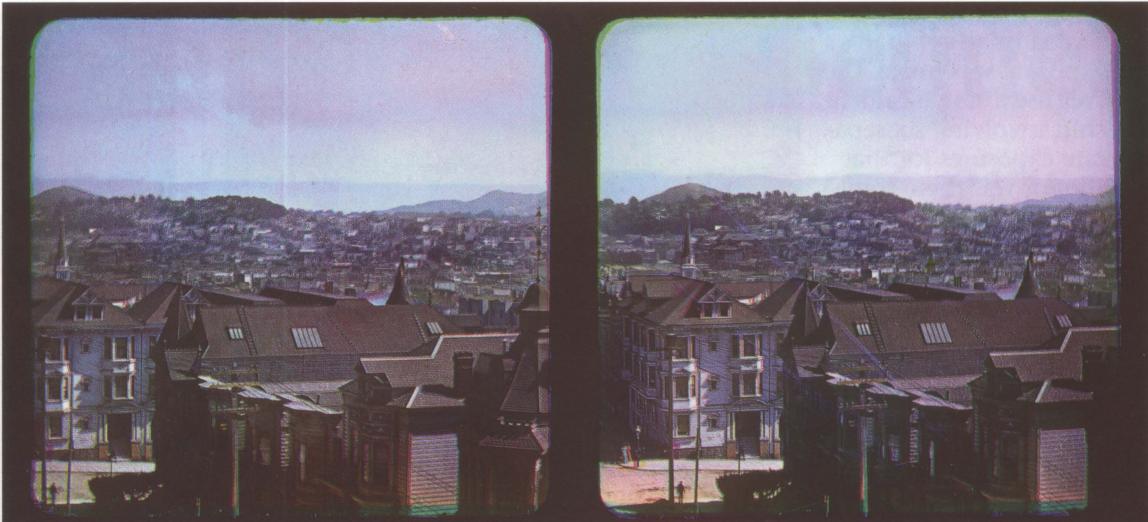
Like all too many Kromograms found in collections, most of these include no foreground objects closer than fifty feet or so from the camera, greatly limiting the stereo impact. Unlike the best Kromograms sold by the Ives company,

moving objects or people leave distinct ghost images or fringes in red, blue or green color in most of these views. This seems to indicate that the "instantaneous" Kromskop camera was not used, as it exposed all three color images at once. Its long exposures would have left a blur where there was movement, but a chromatically consistent one.

Yet in most of the views these three-color artifacts from movement are identical in the left and right images, indicating the use of a stereo camera or paired rig that captured left and right images simultaneously in a three-color sequence, likely with a vertical sliding back plate holder. One glaring exception is a Kromogram pair taken on Market Street from the same position as the first view included here. In the left image a streetcar is approaching in the middle distance but in the right

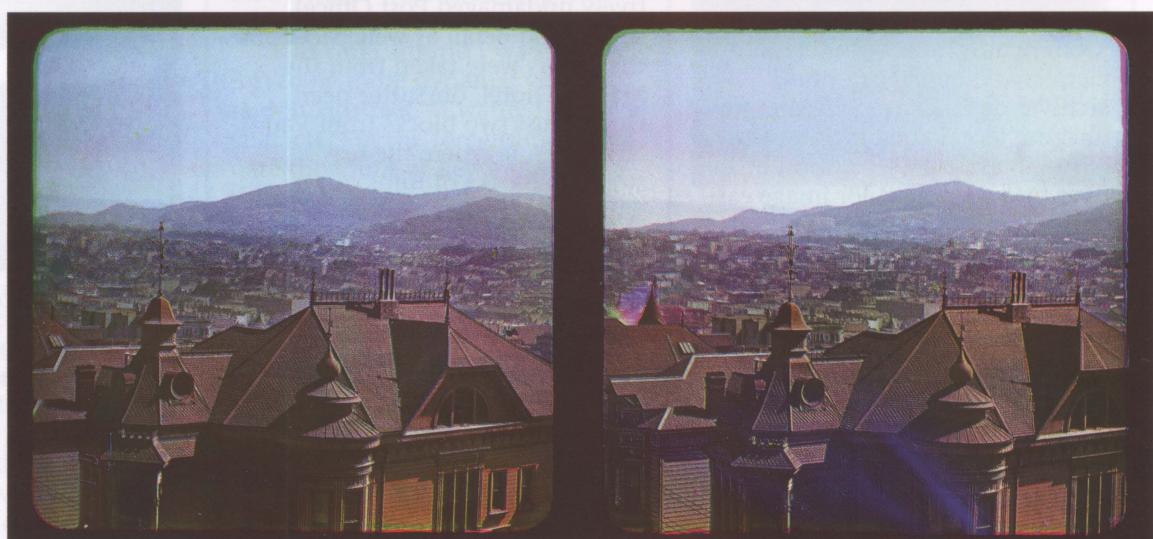
Frederick Ives, "Fr. Top Majestic Cemetery Hill", October, 1906. A deceptively ordinary looking rooftop view of residential areas, unique mainly for being in color. The real drama here would be to hear the personal quake and fire stories of the residents inside these houses.

(Courtesy Smithsonian Institution National Museum of American History)



Frederick Ives, "Fr. Top of Majestic Hotel SW Cemetery Hill", October, 1906. As if attempting a color panorama, Ives turned his camera just enough to the right to reveal the rest of this far more ornate roof across from the Majestic Hotel.

(Courtesy Smithsonian Institution National Museum of American History)



Kromogram No. 155, "Victoria Regina & Water Lilies" is from Series A in Fairmont Park, Philadelphia. Probably made with the single-shot Kromskop stereo camera, this view shows how well outdoor subjects could be recorded in color when conditions allowed the long exposures needed. Like the other views for the 1988 Stereo World article, the three separation positives were combined on a color Cibachrome print using three exposures

with an enlarger and pin-register alignment prints in pre-Photoshop days.

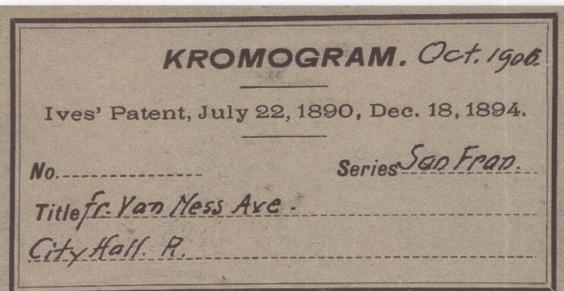


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image it had already passed by when that exposure was made. Did Ives use a single-camera shift involving six separate exposures for that shot or was there some severe synchronization problem with his stereo camera/rig?

The San Francisco Kromograms were found by Smithsonian volunteer Anthony Brooks while he was cataloging a large collection of Ives' images donated by the inventor's son Herbert, who had worked with his father on several projects. (The Ives collection in the Photographic History Collection includes 250 Kromograms, other photographs, viewers and apparatus, plus archival materials.) Modern digital imaging technology makes combining Ives' color separation positives into a single color image easier than previous optical methods with their complications of lighting, filtering and registration.

Using Photoshop, the three images can be scanned and then layered together to reveal any information



Title card from the unfolded Kromogram.

existing in the originals.

It would of course be interesting to see more ground level views like the one taken on Market Street, but those taken near the ruins of City Hall (perhaps from the relatively undamaged Post Office) show good detail as well. Most of the others were taken from the Majestic hotel, on Sutter near Gough just two blocks from Van Ness Avenue where the fire stopped. Blocks of ruins can be seen between Van Ness and the burned out buildings downtown in a view taken in that direction. Three more views look across rooftops in other directions, at unburned and less damaged sections of the city. ☺

A panorama made from two of the Ives stereos taken from the top of the Majestic Hotel in October of 1906. While there are some color and density differences, the camera was kept level between the two views as if at least an informal stereo panorama may have been intended. It's tempting to speculate about other slightly overlapping views being made from the same position that didn't survive the years.

(Original images courtesy Smithsonian Institution National Museum of American History)



A complete unfolded Kromogram with (top to bottom) red image, spacer with title card, blue image and green image.



Reanimating a 3-D Sequel

Zombies Shamble Once More on the Z-axis

by Ray Zone

I was recently asked by director Jeff Broadstreet to act in the sequel to his 2006 feature film opus *Night of the Living Dead 3D*. Not much effort was required on my part in appearing as a corpse with very bad posthumous make-up in the opening shot. But, by not moving or breathing during the shot, I nailed the part.

Night of the Living Dead 3D: Re-animation, written and directed by Broadstreet, was shot by director of photography and stereographer Andrew Parke over nine days in March 2011 in Los Angeles. It was a short shooting schedule and 10 pages of script had to be shot every day. Parke, camera operator Dennis Moran and 3-D rig technician Joe Setele had to work very quickly to align and converge a pair of new Canon 305 or 105 digital HD cameras on a Manfrotto "Hurricane" beamsplitter to make the schedule. "Days were usually very long," noted Parke sardonically, "which turned most of the crew into actual zombies."

The Hurricane rig uses an "under/through" camera configu-

ration with a front surface mirror in a very compact package that allows for handheld stereoscopic cinematography. A special 3-D alignment chart was used to set convergence before each shot and a realtime 3-D video tap went out to a Marshall "passive" 3-D monitor viewable with circular, polarizing glasses on the set.

"This time around I wanted the 3-D to be more dynamic visually," said Broadstreet. "I wanted to have characters in the foreground dominate the frame at key moments in the story to reinforce the dynamic that is going on between the two brothers in the story, Andrew Divoff as 'Gerald Tovar, Jr.' and Jeffrey Combs as his younger brother Harold 'from another Mother.'

"Unlike shooting the first film in 2005, we had large 3-D monitors on set, so I knew exactly what we were getting from a depth standpoint. We were able to achieve dynamic 3-D through camera placement and blocking on this film, although the film does have a few, somewhat complicated camera moves."

The under/through configuration is seen with two Canon 305 HD cameras mounted on the Hurricane Manfrotto rig. (Photo by Andrew Parke)



The author springs to life after his big moment.

(Photo by Lawrence Greenstein)

This was the first "road test" on a feature film for both the new Canon 305 and 105 cameras and the Hurricane rig. "The XF-105 axis alignment feature allowed us to have faster stereoscopic alignments due to the lens centers being matched," said Parke. He had hoped when the Canon cameras were announced that "the Focus, Iris, and Zoom settings would automatically transfer between cameras when they were set on one camera. But, the built-in on-screen readouts made it easy to manually transfer these settings."

Parke said that the Hurricane "is the best beam-splitter rig available at this price point with very good glass. So, I bought one in half partnership with Jeff Blauvelt of HD Cinema. We rented the other unit available on the west coast from Bruce Schultz. These were the only two on the West Coast at the time of shooting."

Editing by Robert Valding on the *Re-animation* 3-D sequel has already begun and it should be ready for release later in 2011. Broadstreet attempted to stretch the 3-D aspect of his zombie sequel. "Unlike most of the bigger 3-D films that are coming out, we

(Continued on page 32)

Early Cycling in Stereos

by Lorne Shields

The history of the bicycle and of photography travel through a similar time frame. They both blossomed into practicality during the Victorian era and epitomized the Industrial Revolution. However, both fields had much earlier origins, be it the pinhole camera from the 4th Century BC or the wheel in ancient times.

The modern bicycle is a compilation of many inventions and one can easily say the same for the camera. The history of the camera has been well documented and this is not a comparative study of the camera and cycle, but rather a textual and visual presentation focusing on the bicycle. Important highlights of the cycle's past (and our own history) are captured in Stereoscopic photography.

Without the bicycle and its variants (monocycle, tricycle, quadricycle, etc.) not much of our society would be recognizable today. The camera changed society and how we view ourselves. Just think of our world without photographically illustrated magazines, television, movies, the iPad, etc. The cycle affected changes to our roads, methods and types of transport, fashion, and social history.

When considering the following chronology please bear in mind that although some dates are given, the examples with past and

current vehicles may overlap. Just as some of us might use a 12 year old computer or 20 year old automobile, it does not mean that some obsolete products were not on the road. Another aspect worthy of note is commonality versus minor presence in the market. There have always been "exceptions" or known variants. This article is a perspective, not a definitive history.

Prior to the nineteenth century, various experimental vehicles of the three and four wheeled type existed. "A Chaise Without

An untitled London Stereoscopic Company satirical view showing a Galloping Velocipede. "Jeff Davis - Aide de Camp" on the paper cap may indicate the view was intended for the northern U.S. market during or just after the Civil War. The patent for this vehicle was taken out in England in 1862. It consisted of two crank shafts, relevant to the pre pedal-on-crank invention. A reciprocating up and down movement imitated the motion of a cantering horse.



Horses" is a descriptive enough name to give you an idea.

1817 – 1820 is the time of the foot propelled Draisienne. Invented in Germany, it quickly spread across Europe and England, where it was called the Hobby Horse. Nièpce, considered the father of photography, actually owned a Draisienne. The machine had two wheels, one placed in front of the other, and a backbone with independent front wheel steering. The rider straddled the backbone and his foot contact with the ground propelled the vehicle forward. A speed of about seven miles per hour could be achieved. Other examples existed with three and four wheels. By 1819 the Hobby Horse reached America, but the fad

Draisienne, "Our New Vehicle," Ca 1817 France. This type of machine was the rage of western Europe among the upper classes but died down as the dandies of the day probably went on to the next fad. (A Wikipedia article claims Niepce modified the design and was first to use the term velocipede.)



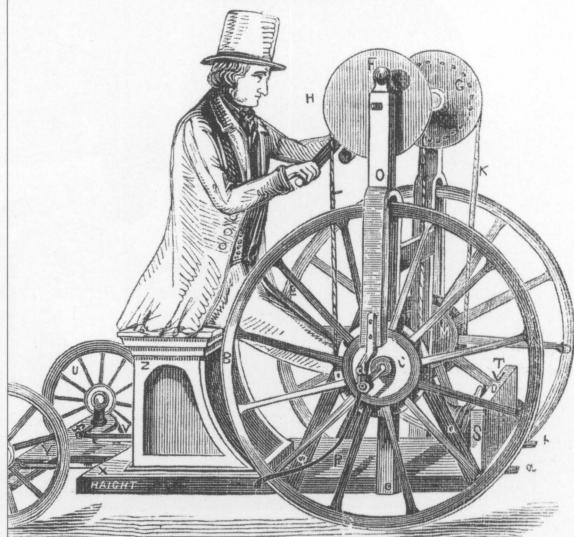
did not catch on and by 1821 it was essentially abandoned worldwide.

From the 1820s through the 1850s various pedemotive vehicles infrequently appeared. Generally these were one-off experimental vehicles created by individuals of the middle and upper classes. Most of these inventors were hobbyists and the majority of their vehicles were driven by a hand crank or foot lever. Discussion about these experimental vehicles was commonplace in such magazines as *Scientific American* and *The English Mechanic* and by the 1850s there were more and more such experimental vehicles on the road.

An Englishman, Willard Sawyer, produced a functional quadricycle, but it was still cumbersome. They were presented and sold at the Great Exhibition of 1851 in London and his market continued until the 1870s. Children's hand

New York, August 12, 1848.

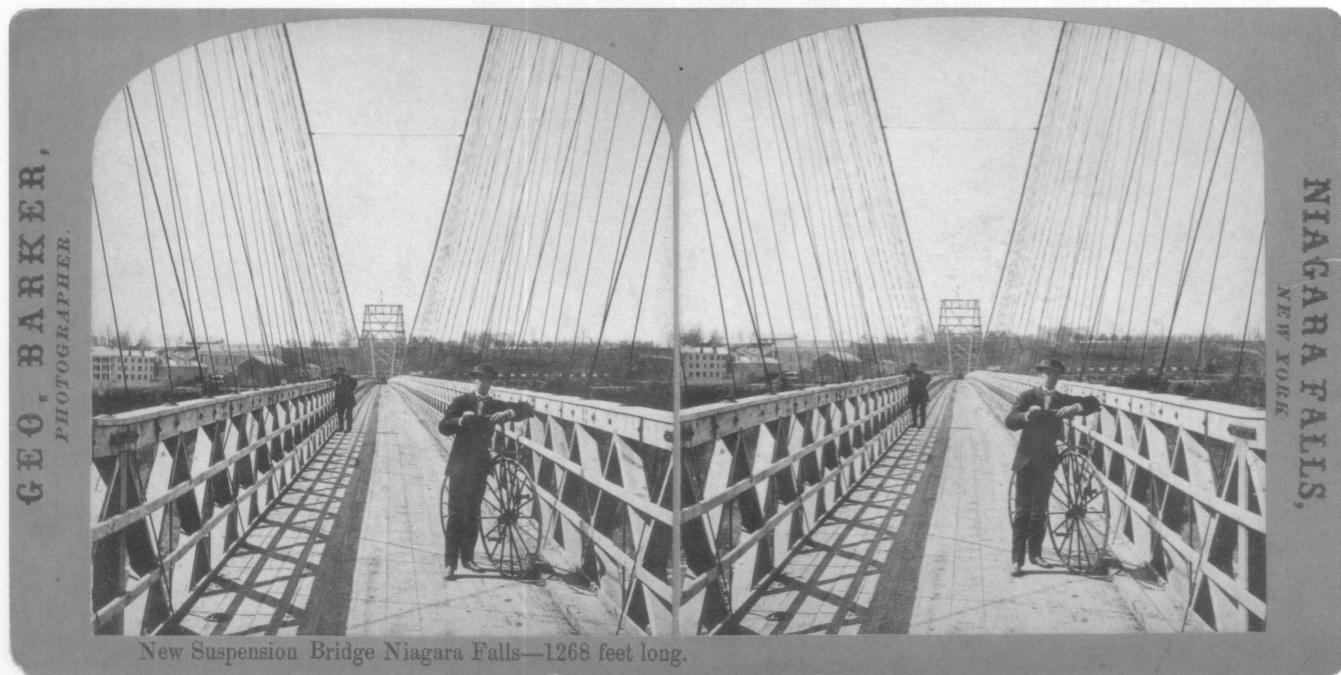
PEDEMOTIVE CARRIAGE

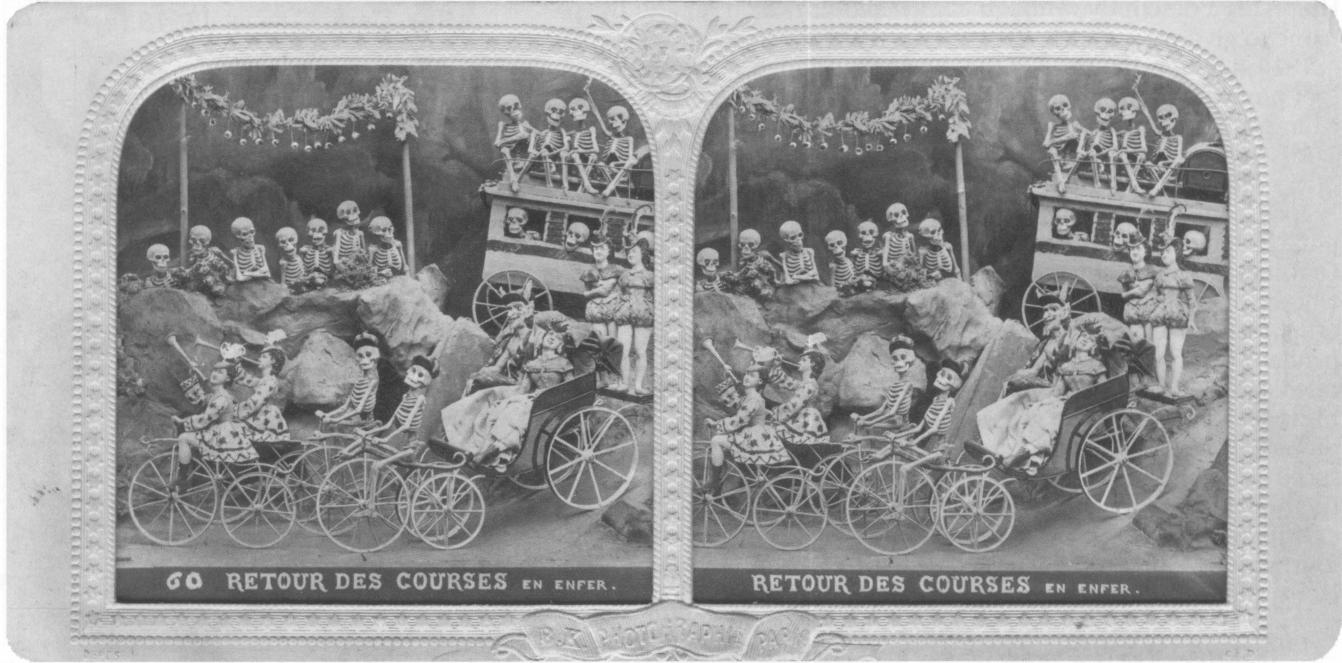


"Pedemotive Carriage", *Scientific American*, New York Aug. 12, 1848. One of the many inventions attempting to achieve a manumotive vehicle from the 1830s to 1850s.

propelled lever driven tricycles and quadricycles were commercially on the market in the 1840s thru the 1870s. Manumotive invalid vehicles existed as well. There do not seem to have been any recorded clubs for any form of cycle prior to the 1860s.

George Barker, "New Suspension Bridge Niagara Falls - 1268 feet long." This ca 1869 view shows the Velocipede or "boneshaker" as it is commonly called. Note that the front wheel has cranks and pedals. Clothing was not specific for cycling at this time. As long as there was a road or a path the bicycle could be ridden (weather and road conditions permitting!).





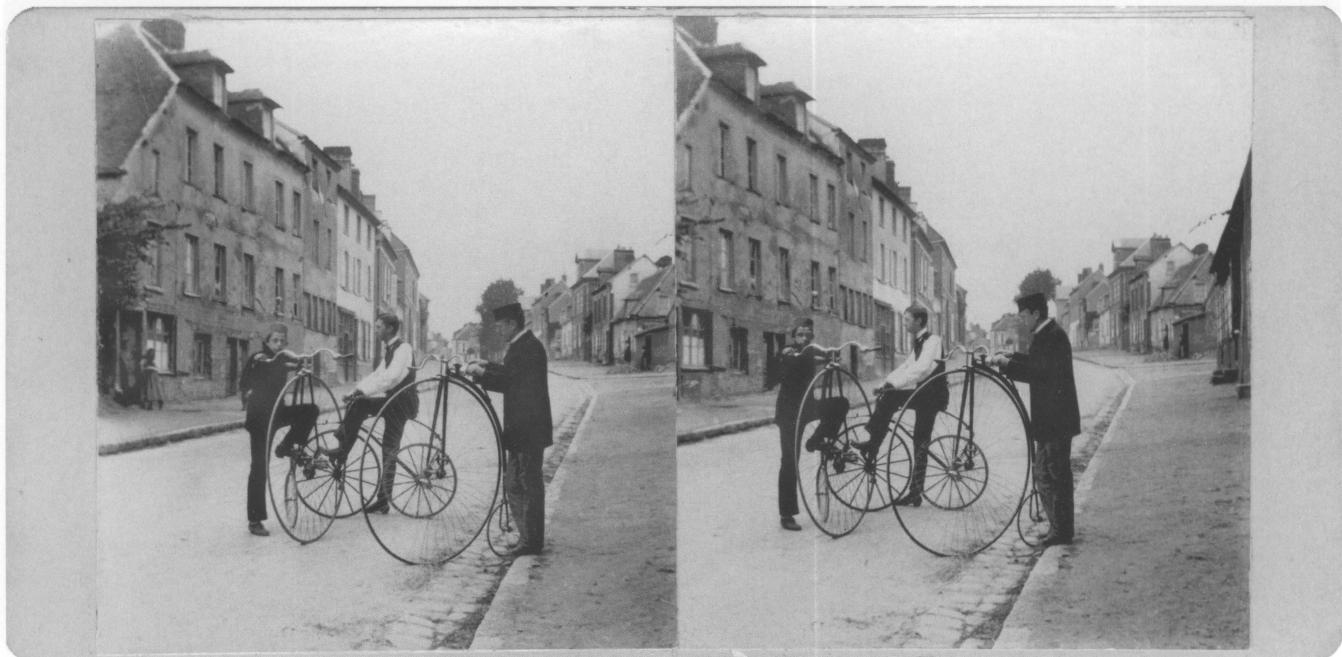
The early 1860s held many more developments. The American Civil War opened the market for serious interest in practical three-wheeled Invalid vehicles and some commercial hand crank and foot lever driven vehicles appeared. One interesting non-invalid cycle of 1862 worked in a cantering motion propelling a figural horse-shaped vehicle. Other makers were

B.K. Photographie, "Retour des Courses - En Enfer" (Return of the races - in Hell) ca 1871. This classic French "Diablerie" pierced and tinted tissue view illustrates the Velocipede in a theatrical setting. Note the use of two wheeled vehicles presented with impractical carriages. Women were still wearing cumbersome clothing.

seriously attempting the production of these manumotive vehicles in the late 1850s to mid 1860s. All of this was mainly for an ultra specialized market, and from the 1830s to 1850s cycles failed to have a profound effect upon society.

About 1865 pedals mounted on cranks to the front wheel created the first practical two-wheeled vehicle allowing the rider upright travel and complete independence. The bicycle was now practical and the boom began. For the past 150 years, credit for the invention has been given to Pierre & Ernest Michaux of Paris, but recent research has shown it may have been the brainchild of Frenchman Raymond Radisson in 1854. Inven-

This anonymous French view ca 1877 has "Les Velocipedistes" hand written on the reverse. A transitional image of a Velocipede with its prodigy, the High Wheel or Ordinary bicycle. It was not until its normal use that the High Wheel bike picked up the moniker Penny Farthing bicycle. This uncommon view shows both vehicles "living" with each other. The high wheel cyclists in this instance were wearing normal, day to day clothing although many club men had specific uniforms by that time.





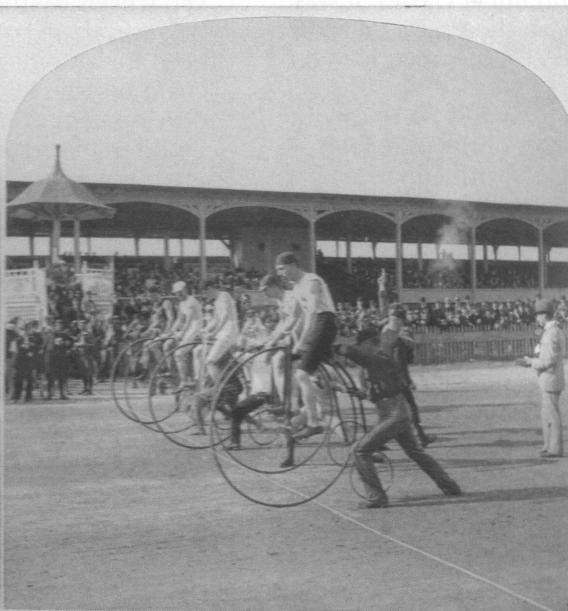
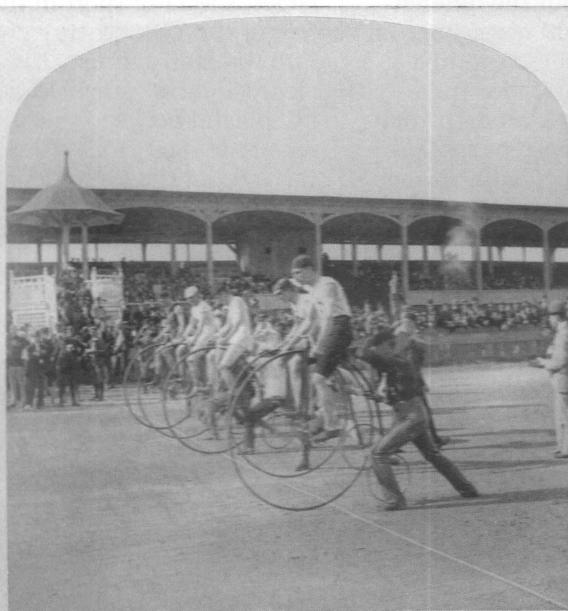
MILTON AND SUNBURY, PA.

Rippel Bros. Milton and Sunbury, PA. No 37, "Northumberland No. 1." (Ca 1880.) Taken along the banks of the Susquehanna River in Sunbury, PA. One starts to feel the freedom of movement afforded the cyclist in this view. Although not specific to this image, cyclists could travel 100 miles in a day. In the front wheel hub of the bike there is a Hub Lamp which used Oil for the fuel. The rider is wearing cyclist's shoes but no club uniform.

tion is one thing but creating *the* market is another, as the two do not necessarily go hand in hand. It was the Michauxs who brought the product to market and revolutionized travel forever.

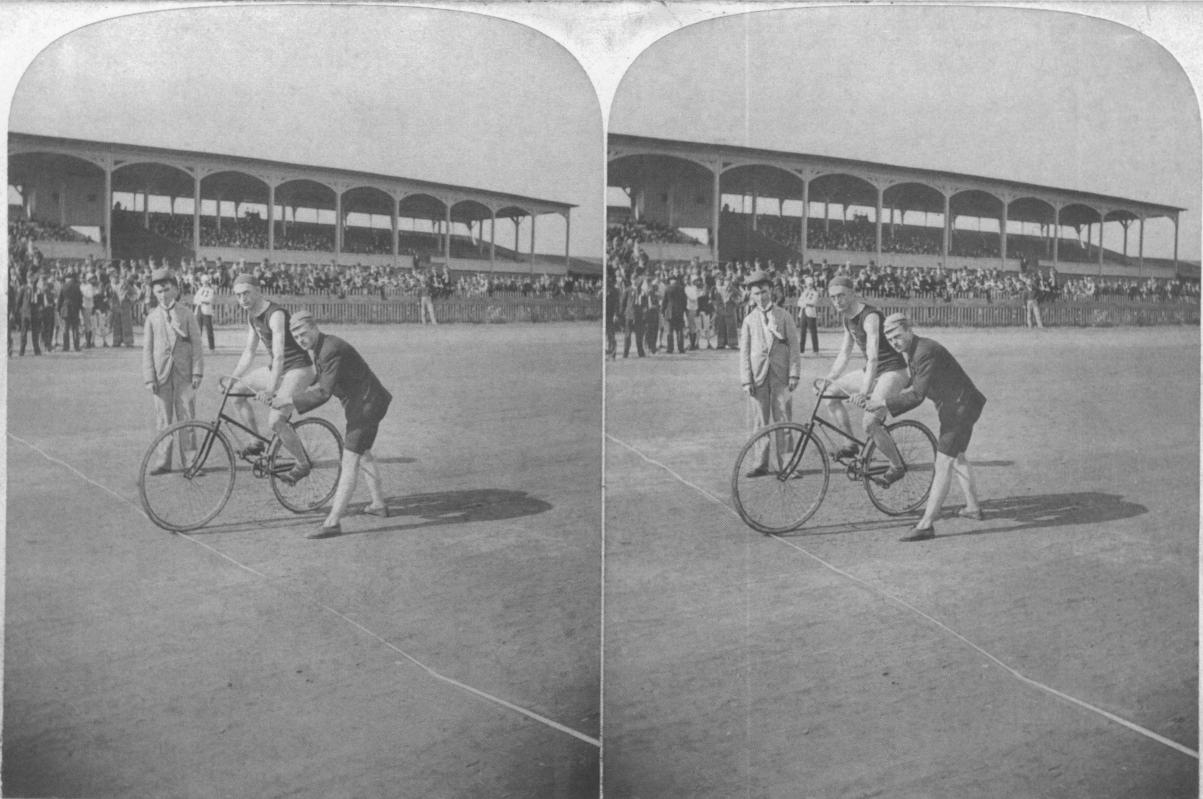
1865 – 1870 was an era of bicycles and tricycles without chains and with the front wheels becoming larger (quickly developing into the High Wheel or Penny Farthing

George Barker, "L.A.W. - Bicycle Race - The Start." (1890) The racers are lined up and ready to go. The meet was held under the auspices of the League of American Wheelmen which controlled the amateur and professional status of riders. A puff of smoke from the starter's pistol floats in the air at right. Trainers held and then pushed off the riders from a static start. Tens of thousands of people came to these events. Sport Cycling was the biggest spectator sport in the world at that time. Riders could and did become the equivalent of millionaires. Special clothing was worn and caps helped quickly identify a rider.

NIAGARA FALLS,
NEW YORK.

L. A. W.—Bicycle Race—The Start.

Copyright 1890, by Geo. Barker.



L. A. W.—Banker and Laurie—Banker against Time on the Pneumatic.

Copyright 1890 by Geo. Barker.

ca. 1872). Sport became the overriding catalyst for invention. The phenomenal development of the velocipede was curtailed in its birthplace (France) due to the Franco-Prussian War of 1870-71 and thus the industry moved to England and developed rapidly. The cycle in many forms was used in the theater and circus, bringing this new concept of freedom to the middle and upper classes. It was promptly on the streets, in sport racing, and on the open road for everyone to see.

The early to mid 1870s saw the development of the pure high wheel bicycle with enhanced practical bearings, the tangent spoked wheel, and drawn steel frame tubing allowing the vehicle to weigh much less (about 32 pounds for a standard high wheel bike). Some racing high wheel models were as light as 19 pounds whereas the velocipede of 10 years earlier weighed about 60 lbs. Advances in the chain, gearing, mechanics and design flourished and the 1870s and early 1880s were the golden age of inventions for cycling. The designs were intricate and imaginative and people were looking for the next big invention. The differential gear (for tricyclists) was sin-

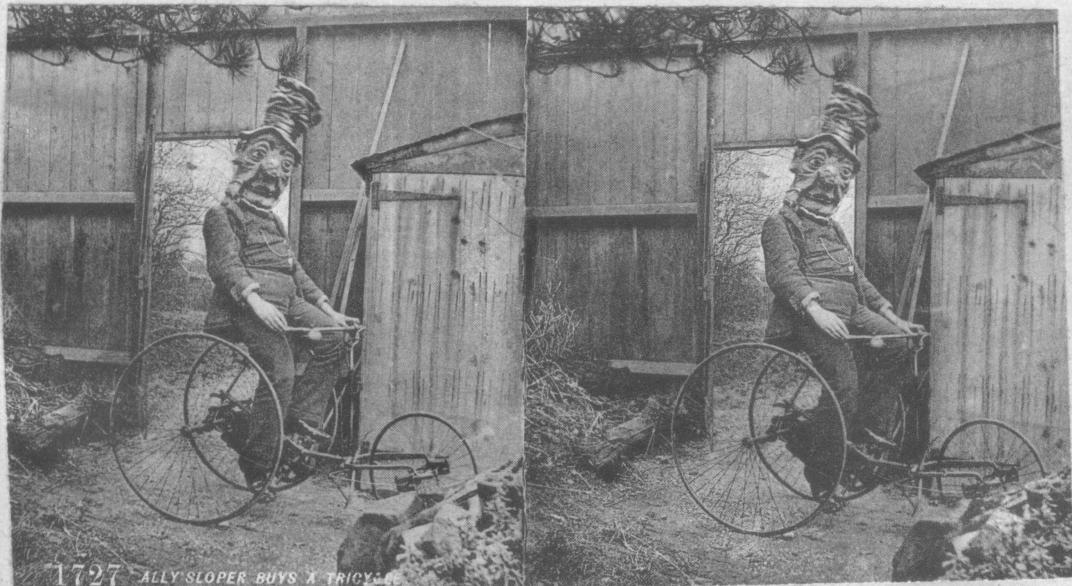
George Barker, "L.A.W. - Banker and Laurie - Banker against Time on the Pneumatic" (1890) Speed was greatly enhanced with the use of the Pneumatic tire versus the hard tired (narrow) wheel. Records had been kept since Velocipede times. This is a view of a famous racer getting ready to break the time record over a set distance. There were very few pneumatics in the USA at this time as the cost was prohibitive. It was only the prize money that could be earned that warranted the expenditure for these tires. The race was under the auspices of the League of American Wheelmen.

gle-handedly the most important invention. It allowed the tricycle to turn in a practical manner by varying the speed of the two driven wheels. Without the differential gear, there could never have been the automobile. Rear-drive chain bicycles allowed for the development of the "modern" diamond frame and tangent spoking made the wire wheel light, strong and practical. By the early 1890s the bicycle as we know it had "arrived" and the world would never be the same.

Clubs formed to serve the various sport, social and legal interests. Many parks, roads and even the complete inner core of some cities themselves were off limits to cyclists. Local, State and a national organization (the League of American Wheelmen) lobbied extensively for the rights of cyclists in having access to all roads. Special rates at hotels, cycling (gradient) maps, a tourist infrastructure, and jour-

nals were other benefits resultant from the clubs.

Sport cycling had a profound effect on society and became the largest spectator sport in the last half of the 19th century until early into the 20th century. The first recorded races were held in 1819 in England between the "Dandies" who rode their Hobby Horses and wagered on the event. The first recorded race for velocipedes was organized at St. Cloud, France on May 31st, 1868 which was won by an Englishman, James Moore. On November 11th, 1868 an exhibition of various sports was held at the Empire Skating Rink in New York City. It was hosted by the New York Athletic Club. The first organized bicycle (velocipede) race in the USA was held during that event. The promoter of that velocipede race, Thomas Pickering, supplied all the velocipedes to be used at the event believing that the race would increase demand for his product. Winning meant money to



Anonymous British view No. 1727, "Ally Sloper Buys A Tricycle." (Ca 1883.) Here is a comic character presented with a modern tricycle. Alexander "Ally" Sloper was one of the first comic characters to appear in a comic strip, on Aug. 14, 1867 in *Judy* magazine. He was often found "sloping" through back alleys to avoid his landlord and other creditors. Hence the name Ally. The tricycle is a Quadrant brand, very expensive at the time. It was chain driven with rod steering to the front wheel which was placed in a unique fork configuration.

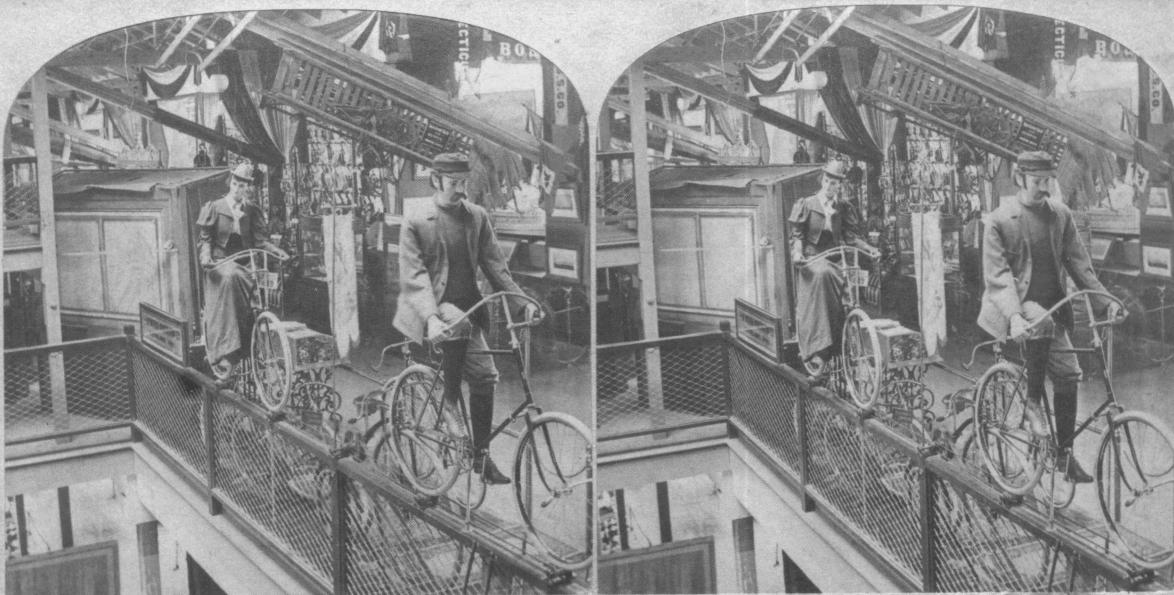
the makers of the bicycles and their riders and allowed the promoters to charge admission. Racing took on new challenges in distance, speed and handicap. Racers became folk heroes. The Six-Day race was developed mainly to extract more money from the

masses and all kinds of other new industries emerged. Journals sprang up in France, England, the USA and many other countries around the world to cover cycle racing and the trade in general. It was big business.

Social history was affected far more than most people could pos-

Anonymous view ca 1886, continental Europe. A cyclist is stopping to chat with two men. This type of vehicle is called a Cross Frame Hard Tired Safety. Thin, solid tires still produced a bumpy ride but there is now a chain drive to the rear wheel. (Note the low frame compared to the high wheel bikes.) These were made with hollow tubing so the vehicle became much lighter. It was only waiting for the pneumatic tire to create the huge demand due to the soft ride. The time frame of the hard tired safety was ca 1885 to 1890.





8912. The Bicycle Race, Transportation Building, World's Columbian Exposition.

sibly imagine. Francis Willard, considered the mother of female emancipation, Susan B. Anthony, and other historically important people, credit the bicycle with a critical aspect of women's liberation and suffrage (voting rights). Clothing became practical and less restrictive in order for women to ride their wheels.

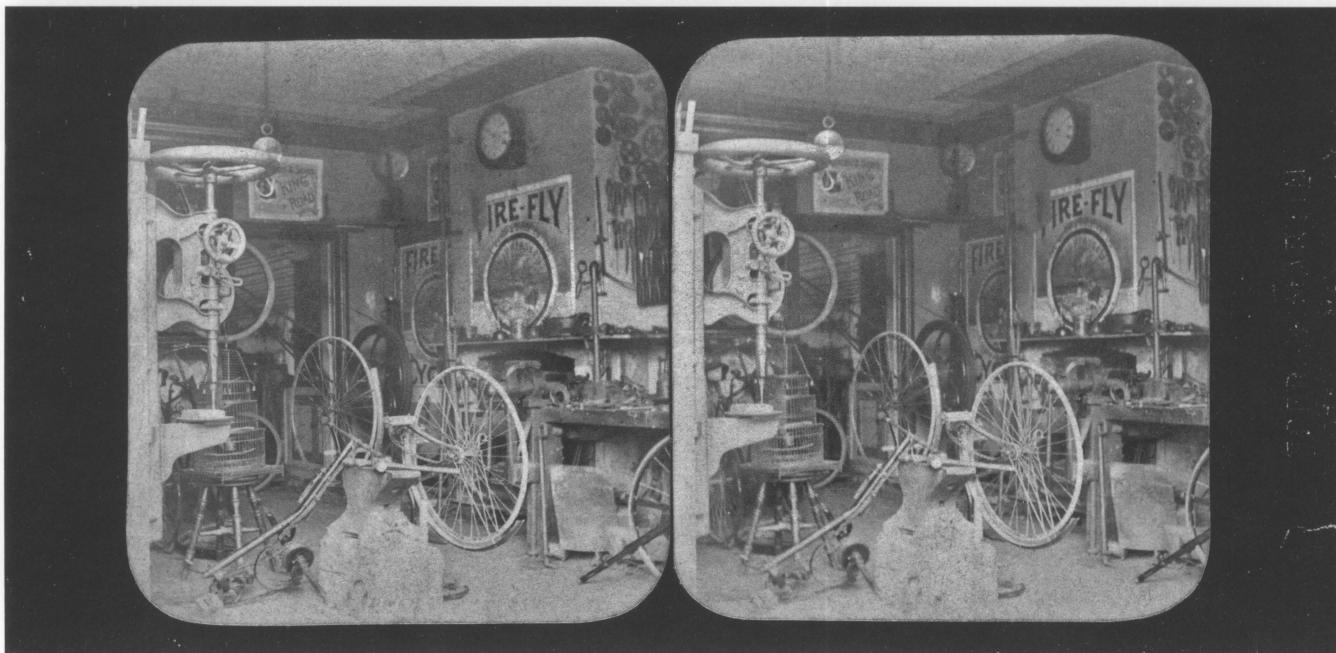
Fred H. Martin, "Interior of Fred H. Martin's Shop." (Ca 1893, Rock Ferry, England.) There is quite a lot going on in the shop. An early tricycle frame is on the floor. Note the bird cage on the left side chair. Posters include one for Lucas, King of the Road lamps and two more for Fire Fly tires. An interesting and seldom found subject. On the reverse it lists all the major tools & machines in the shop and identifies the photographer/owner.

B.W. Kilburn No. 8912, "The Bicycle Race, Transportation Building, World's Columbian Exposition." (1894) Mannequins on display along a railing with other bicycles on the floor. Pneumatic tires were now standard and the marketing of bikes for men and women was commonplace.

The bicycle and its related use accelerated the demise of the horse's importance. Cartoons consistently illustrated the "battle" of the horse and bicycle. Jobs previously the exclusive chore of the horse soon became functional to

cyclists and the cost of upkeep for a horse vastly exceeded that of a bicycle. There were now a multitude of uses for the bicycle by police, postmen, store and telegraph delivery, etc., which were previously almost exclusively the purview of the horse.

Urbanization now had an opportunity to develop practically. Previously the average working person who lived in the central city either walked to work or took a trolley,



The Whiting View Company,
Home Office: Cincinnati, Ohio.



2879—"Mind the Children, finish the washing, and have dinner at 12."

Whiting View Company No. 2879, "Mind the Children, finish the washing, and have dinner at 12." (1900) Single views and series of two to five views illustrating liberated women were many. Here a subservient husband laces the cycling shoes of a woman in her bloomers. There is a wash tub and laundry for him in the background. The revolution was here to stay.

but now the bicycle would radiate into suburbia. Throughout the 1890s the bicycle was king of the road and there was an unparalleled boom with over 350 manufacturers in the USA alone. Mass production made bicycles affordable. They were substantially more functional and became ubiquitous.

The advent of the 20th century brought the end of the bicycle's importance due in part to the new

era of motorized vehicles, but it would be impossible to view the motorcycle, automobile, airplane, bus, truck etc. without acknowledging historic links to the bicycle. The Wright Brothers, Geo. Hendee

(Indian Motorcycles), Glenn H. Curtiss (Curtiss Aviation), Geo. N. Pierce (Pierce Automobile), Daimler (Mercedes Benz), Albert Champion (AC Spark Plugs), Harley Davidson, and the Dodge Bros. are just a few of the names directly involved in bicycle history which are readily recognizable to us today.

Untitled view Ca 1900, No. 41, stamped A.B. Post, Cameras, Kodaks, Supplies., 176 East Colorado St., Pasadena, California. The rider has a stereoscopic camera case mounted to the front of the bike at the handlebar and is wearing the normal cyclist's clothing at the time. The bike itself, Columbia brand, is quite unusual. It is a chainless bicycle called a Shaft Drive. Another view with the hand written number 16 shows the same bicycle on a country road.



A. B. POST
CAMERAS, KODAKS, SUPPLIES,
176 E. COLORADO ST.
PASADENA, CALIFORNIA.

A. B. POST
CAMERAS, KODAKS, SUPPLIES,
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X1161 Bicycle Girls Fording

William H. Rau No. X1161, "Bicycle Girls Fording" (1897) Here are two women riding out in the countryside. To cross this river they removed their shoes, held their skirts up, and away they went. The inference here is they can cross the river themselves without the help of a man—or a chaperone!

Even the purposeful frauds and inaccurate histories of the 19th & 20th centuries are interesting. Some legends have been published and promoted over the last 120 years and much research has been done. Below are but a few of the more prevalent examples:

Leonardo da Vinci's drawings of a bicycle are a complete and utter fraud.

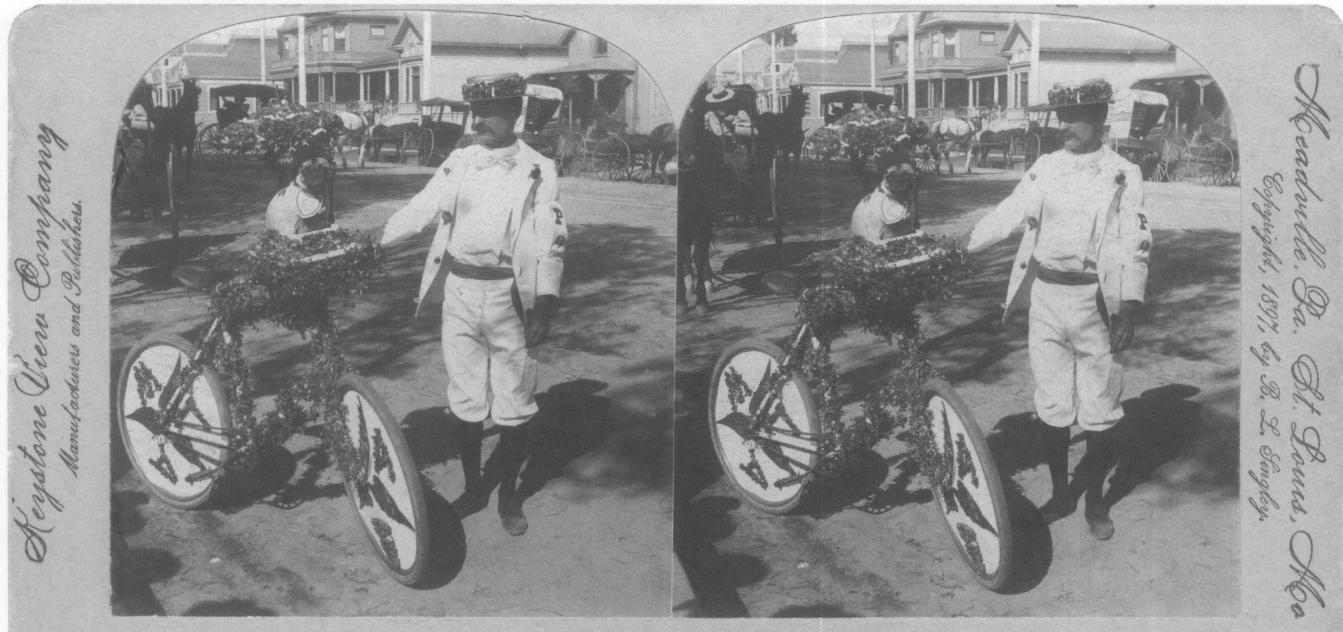
The 1791 "Celerifere" was the imaginative creation of a French-

Keystone No. 4313, "I Want Good Roads." (1897) The Good Roads movement was started by the League of American Wheelmen (L.A.W.) back at their very first meeting on May 31st, 1880 in Newport, RI. The influence of the League and local clubs under its jurisdiction put pressure on governments to improve the roads. This bicycle has been decorated with flowers and crape paper for a parade. There is a Pug dog in the basket and the rider is wearing his cycling outfit plus a straw boater hat covered with flowers. Bikes were often decorated to celebrate civic holidays, 4th of July and Thanksgiving parades.

man in 1891 trying to take the credit for the Draisienne away from the German, Baron Karl Frederick von Drais.

John Boyd Dunlop is considered by most people to be the inventor of the pneumatic tire—he was not. The pneumatic tire was first invented in 1845 by Robert Thompson of England for carriages. Dunlop's patent was for use on bicycles and although the

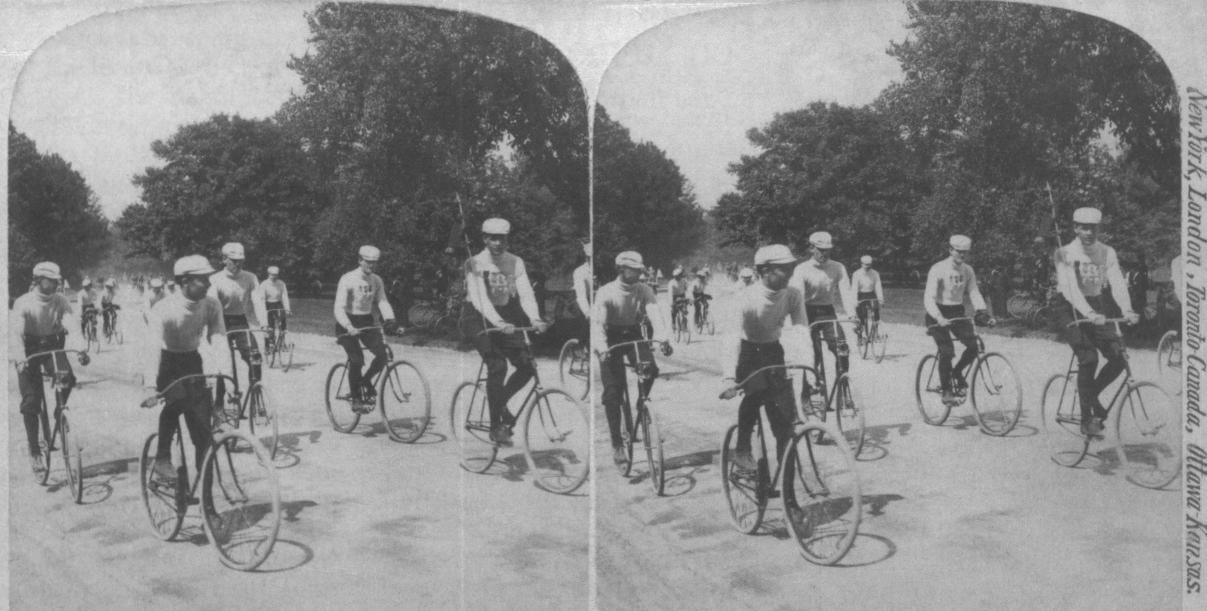
Keystone View Company
Manufacturers and Publishers.



4313—"I Want Good Roads."

Academy Dr. St. Louis Mo.
Copyright, 1897, by G. L. Englehardt

Strohmeyer & Wyman, Publishers.
New York, N.Y.



Bicycle Parade, Central Park, New York, U.S.A.
Copyright, 1895, by Strohmeyer & Wyman.

Strohmeyer & Wyman, "Bicycle Parade, Central Park, New York, U.S.A." (1895) Some ten years earlier cyclists were not allowed in Central Park! There was a famous legal battle over this restriction in 1880 when bicycles were not allowed in the park. Exceptions were infrequent with severe limitations. Finally in 1887 a bill in the NY State Legislature called the Liberty Bill passed and the bicycle was granted unrestricted entry. Cyclists wearing the same color cap, pants and jersey would have belonged to the same club. The rider to the far right has medals specifically presented by The Century Road Club of America. Bars were added to the medal when the person rode 100 miles in a day.

patent was granted it was later voided.

The currently celebrated Kirkpatrick MacMillan's 1842 lever driven vehicle, if it did exist, was not a bicycle. (Don't tell that to the people of Dumfries in Scotland as you will still get an argument.)

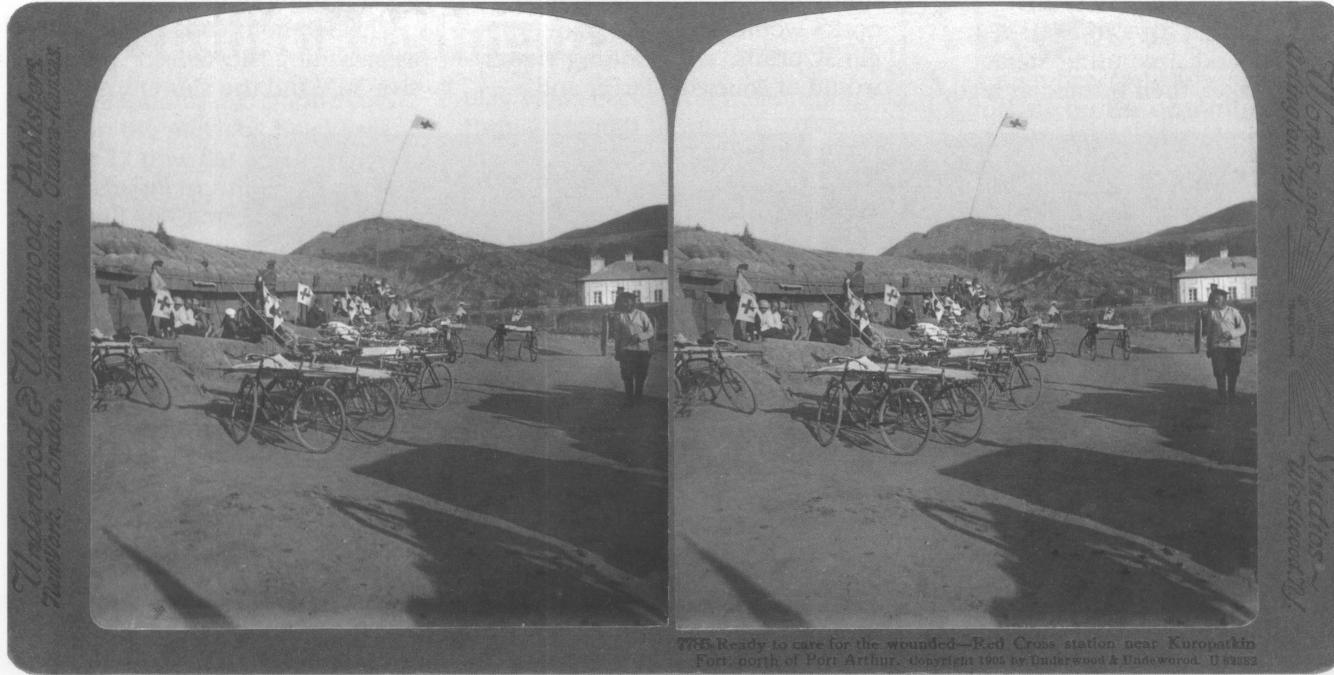
Stereoscopic cards featuring cycles range from ca 1862 to 1915.

Look for the following:

1. Changes in Clothing and Fashion. What was totally fashionable for women to wear in the mid 1860s was revolutionized by the mid 1890s in large part because of women riders.
2. Mechanical Development.
3. Social History.
4. Contemporary History.

(Continued on page 33)

Underwood & Underwood No. 7785, "Ready to care for the wounded - Red Cross station near Kuropatkin Fort, north of Port Arthur." (1905) The Russo-Japanese war lasted from Feb. 1904 to Sept. 1905. The Red Cross was there and bicycle ambulances were used. A hammock type devise was placed between two bicycles. The wounded soldier was placed in the hammock and two Red Cross personnel walked or rode the wounded person.



7785 Ready to care for the wounded—Red Cross station near Kuropatkin
Fort, north of Port Arthur. Copyright 1905 by Underwood & Underwood. U #2582

The 3Dphotoscope

The problem of viewing and sharing images from digital stereo cameras, other than on the camera's own screen or on a 3-D television screen, has been surprisingly slow to generate either convenient or elegant solutions. Separate autostereoscopic screens and lenticular prints cut the quality and/or the stereo impact of the images from the growing avalanche of 3-D cameras, and the production of stereo slides from digital files is seldom even mentioned any more.

Print pairs offer a cheap, easily shared solution lacking only a clever updating of 19th century viewer technology. Now the new 3Dphotoscope has introduced to the market (via Amazon) a viewer specifically designed for prints from nearly any digital 3-D camera. Unlike hand held prism viewers or magnifying lens viewers like the Loreo, this is a true stereoscope providing total separation of the images, accomplished inside a frosted plastic housing that diffuses even direct sunlight for glare-free viewing of glossy prints.

Images first have to be paired, adjusted and sized using Stereo Photomaker, then printed as regu-

lar commercial 4 x 6 prints. To fit the viewer, these must be trimmed to five inches wide. The resulting image format almost perfectly matches the classic 6 x 13cm Verascope glass stereo positives in width, although the more horizontal ratio of today's digital cameras results in image pairs much shorter and "smaller looking" at first glance. View titles and brief descriptions can be centered above each image using Stereo Photomaker. (In fact, there is enough space left above the pair to print a second pair for inverted insertion in the viewer—with room left for a single line title above each pair.)

Some people have found it strange that the full width of a standard print wasn't employed to allow the best possible resolution with a prismatic viewer like a modern version of the box-like Brewster stereoscope. Such pairs of three inch wide images (which can vary in height up to the full four inches of the print) are very impressive when viewed in an OWL stereoscope, and a light diffusing enclosure around similar optics would avoid the glare from glossy prints. The resulting viewer would of course be larger and

heavier than the 3Dphotoscope, and ease of mailing to share stereos is one selling point of the new viewer, which is very light (4 oz) and sturdy for an inexpensive focusing stereoscope. (The current price through Amazon is \$19.99.)

One of the best features of the viewer is the smooth and precise print insertion stage. Assuming prints are trimmed to exactly five inches wide, they go in easily and are held very flat by the guides, which mask off about one millimeter from each side (something to remember when aligning the window in Stereo Photomaker or Photoshop). The viewer also masks off the small visible area above the standard image format, but printed titles (space for two lines) can be read through the frosted plastic as they are in direct contact with it. The smooth focusing mechanism maintains good alignment, although pressing the device to your eyes can move the lenses back into the viewer. The frosted plastic case does cut some of the light reaching the print, and a good reading or desk lamp helps.

The 3Dphotoscope is promoted as providing "Big Screen" immersive 3-D, and the viewer's magnifi-



The 3Dphotoscope with its five inch wide print pairs that echo classic 6 x 13cm stereos.

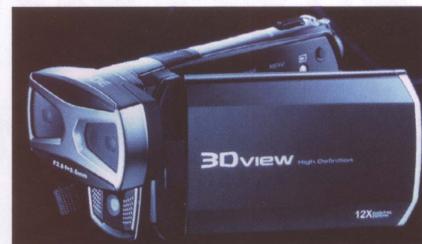
cation does give that impression but at the expense of seeing all the corners of the image at once if wearing glasses. The magnification doesn't quite reveal pixels in high quality prints, but any lack of sharpness in your original images or dust on a print certainly will be! Slightly longer focal length lenses (more like those of the original 6 x 13cm viewers?) would have helped, as would larger diameter lenses, but keeping down both size and expense was obviously a big consideration. The basic quality of the lenses is quite good, especially considering the relatively short focal length and the low price of the viewer.

What may be needed more than the perfect inexpensive print viewer is the elimination of that first step—the conversion of images from whatever files various cameras provide to ready-to-print pairs to take to the drugstore. It's the software *there* that needs upgrading to accept files directly from 3-D cameras so that anyone can make basic on-screen adjustments at a kiosk equipped with a W3 type screen, select a pair size format or even anaglyph, and order prints for the whole family. The 3Dphotoscope is the sort of convenient hardware that may encourage the retail marketplace to get serious about 3-D at this most personal, no-batteries-required level.

DXG Spreads its Lenses

Two cameras announced by DXG may help reverse the recent industry trend toward minimal lens separation in both still and video cameras, with both bearing the name "3D View." The 5F9V 1080P high definition camcorder clearly has better lens separation than the company's 5D7V Pocket 3D Camcorder, with lenses at about 11mm separation on a device that more closely resembles an electric shaver. Both camcorders can be seen at www.dxgusa.com but no details on the 5F9V were available at press time.

A digital still camera expected from DXG, the DXG-018, appears to feature close to normal lens separation but it's a low resolution point-and-shoot camera, probably similar to the Tomy "3D Shot" shown in Vol. 36 No. 4 page 2. Also like the Tomy camera, the DXG-018 will include a folding paper viewer for print pairs made using the supplied software which prints a guide for cutting the images from standard 4 x 6 prints to fit the small viewer. The price is expected to be "Significantly under \$100." While the camera appears to lack even a flash, it could be amusing to keep one in a shirt pocket to show anyone who uses the word "toy" in connection with your W3.



The DXG 5F9V "3D View" camcorder.



The DXG-018 "3D View" from front and back.



Folding paper viewer for small print pairs from the The DXG-018 point-and-shoot camera.

The Thrill of Calling in 3-D

The LG Optimus 3-D phone covered in the previous NewViews on page 27 now has a new name and a network to run on. It's now the "Thrill 4G" and it will launch on AT&T Mobility's network at a price to be announced. 3-D video and 3D stills can be shot with the Thrill's dual 5-megapixel stereoscopic camera. Existing 3-D content can be downloaded via the LG 3D Space, including 3-D games as well as YouTube 3-D video clips and images, all viewable on the phone's 4.3 inch autostereoscopic screen. The Thrill is preloaded with 16GB of memory (8GB onboard plus an 8GB MicroSD card) and can record 3-D video at 720p resolution. The phone will be able to

play video back in high definition through a built-in mini HDMI-out port or stream content wirelessly to HDTVs and other devices that support DLNA technology.

A similar phone, HTC's EVO 3D, also has a 4.3 inch autostereoscopic touchscreen, and can take photos and videos in 3-D using a pair of cameras on the back. Like the original EVO, the 3-D version will run Google's Android operating system and connect to Sprint Nextel's fast 4G data network.

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, P.O. Box 2368, Culver City, CA 90231.

A Deeper Web

NSA members were among those working on the upcoming film, *The Amazing Spider-Man* from Columbia Pictures, which will be released on July 3, 2012. The film is using 3ality Digital's new TS-5 wireless and handheld beamsplitter mirror rig. The TS-5 is a much lighter and smaller rig, which operates with a high degree of precision and control. It can be used for super fast set-ups with lightweight tripods, as well as shoulder mounts for handheld or Steadicam 3-D shooting. This is the first feature film in production to utilize 3ality Digital's integrated systems. Back for the first time in 3-D, this *Spider-Man* stars Andrew Garfield, Emma Stone, Rhys Ifans, Irrfan Khan, Martin Sheen, and Sally Field.

Impressions of the Japan Disaster of March 11, 2011

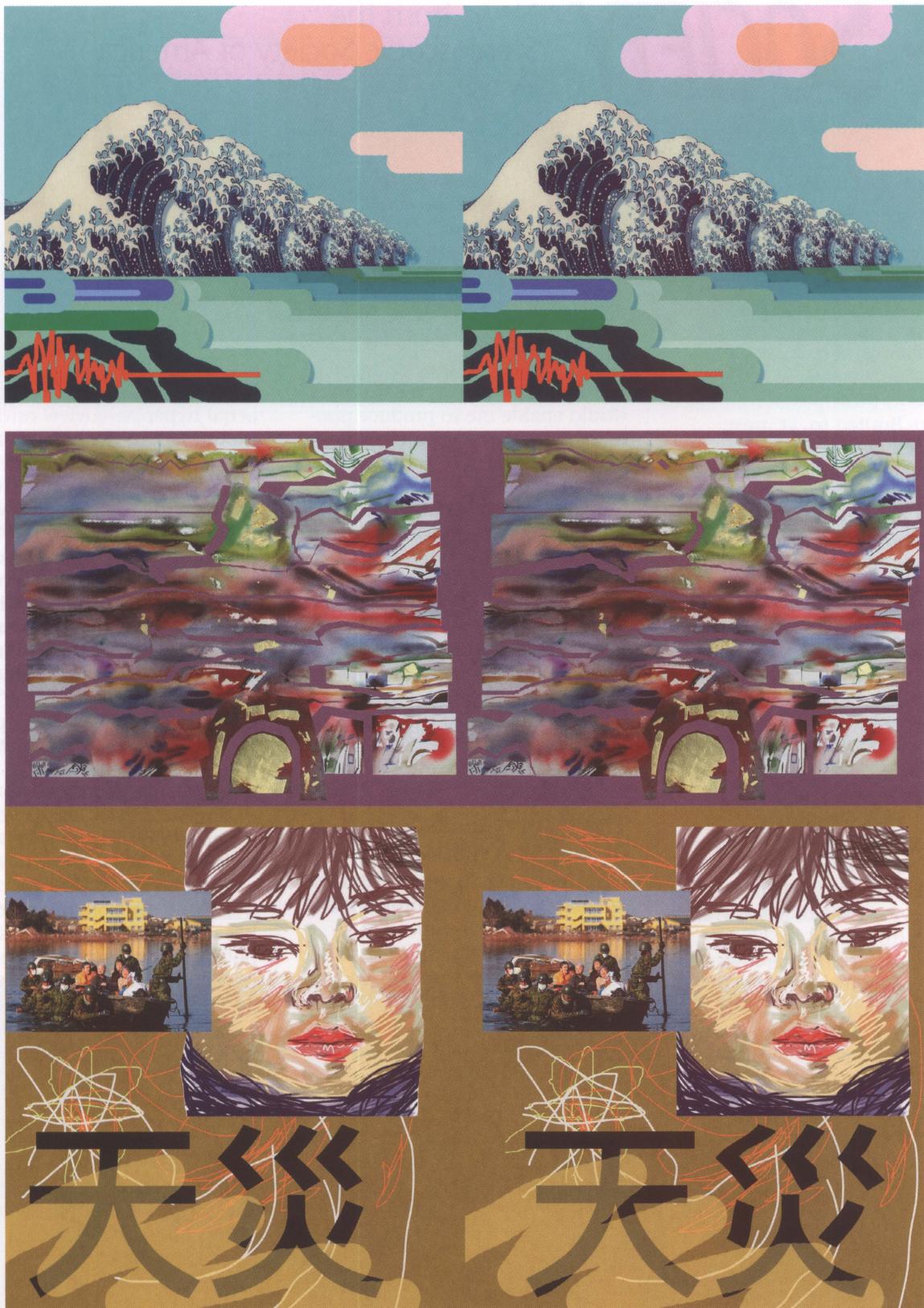
by Vladimir Tamari

When the great earthquake struck I was in a small park between housing in Tokyo, fiddling with my ipod touch. The ground shook violently and there was a lot of noise of rattling windows and so forth. I held onto a tree for support. I felt scared and desolate, and tried to take a video of the swaying trees, but in my confusion I only managed to shoot

a fuzzy still image of the grass. Apart from a few items that fell to the ground no physical damage was experienced in our part of Japan. The next day I went to a library and a little girl was staring in such a way that reminded me of the iconic graphic for "Les Misérable" musical. Her calm gaze inspired courage, and I drew her (normally, in 2-D) using an ipod

painting app, an image I used here. A month later, the news of the human and nuclear disasters and the frequent aftershocks is something that continues to be of concern but the calm practical courage and resilience of the Japanese people is something we can all learn from.





Notes on the Illustrations

The tsunami TV news stereos were made using time-lapse frames from a video downloaded from YouTube and enhanced for color, but otherwise unchanged. The horizontal flow of the cars and houses swept away naturally created a

false-stereoscopic effect. The stereo-photo of the crumpled Asahi newspaper in our kitchen features the famous photo of the woman grieving for her destroyed world. The electric wire in the background is a reminder of the energy questions related to the dis-

aster. My panel of three stereographics was mainly created in Photoshop starting with an adaptation of Hokusai's famous print of an earlier tsunami. The wave was successively reduced in size and pasted on a different layer.

(Continued on page 36)

THE SOCIETY

News from the
Stereoscopic Society of America

Ray Zone

The Speedy Folios

When Bill Walton created the Speedy Folios in 2000, it was a way to more rapidly share print stereoview cards made by SSA members. Bill's motto for the Speedy Folios was "Keep 'em moving!" and a 5-day rule was always generally aspired to, if not observed, in these postal folios and they were limited to, at most, twelve members.

"Team Thompson," David and Linda Thompson, continue to serve as Circuit Secretaries for the Speedy folios and they also contribute very fine work to the folios under their aegis.

The NSA Logo Rendered in 3-D

A striking card by David Kuntz sent in a recent Speedy Bravo Folio depicts the NSA logo in computer-generated 3-D over a background of *Stereo World* covers. David produced this in conjunction with designing the cover art, at the request of NSA President Lawrence Kaufman, for the recently issued NSA DVD containing digital versions of every issue of *Stereo World* magazine from 1974 to 2008.

On the back of his stereoview card, David writes that he began "experimenting with Google SketchUp, a free, 3-D modeling program primarily intended for the

creation of architectural models of Google Earth. In order to learn the program, I set myself the task of reproducing the 3-D (perspective) version of the NSA logo.

"It turned out to be fairly easy to create the logo, and I was pleased with the results. I decided that I would take the next step, and purchase a plugin for SketchUp that would enable me to produce photorealistic renderings incorporating lighting and surface textures. I also located a free plugin, called JS CameraTool, which allows me to move the software's 'camera' by precise amounts, which is very helpful when producing a stereo pair.

"I initially modeled the logo with gold letters surrounded by a marble card. But, now the card needed a background. I again returned to some of the great *Stereo World* covers, and created a mosaic of several of my favorites of these for a backdrop."

The Hyper Stereoviews of Wojtek Rychlik

Speedy Bravo member Wojtek Rychlik is a nature photographer whose specialty is hyper stereoviews of mountain ranges in Colorado. Wojtek received his Ph.D. in biology in Portland in 1980 and has been interested in photography since the late 1960s and, more

particularly, in stereo photography since the early 2000s. Working out of his studio in Cascade, Colorado, Rychlik has been rated number one in the world in the Stereo Electronic Files section by the Photographic Society of America (PSA).

Rychlik recently sent round the Speedy Bravo Circuit a panoramic aerial hyper stereoview card of Mount Elbert, the highest mountain in Colorado, shot in September 2007. Located in the Sawatch Range, close to Leadville, Wojtek notes that Mount Elbert is "not particularly challenging to climb" and, as with all his stereoview cards, stunning depth is evident.

"Wow! Great depth," wrote Speedy Bravo member Donna Matthews. "The view is much more informative in 3-D." "What detail," noted David Thompson. "Lots to look at. Are those trees planted in rows in the foreground?" "You must spend a lot of time in the air," observed Thom Gillam. "Wonderful view, well captured."

Through his company www.PikesPeakPhoto.com, Wojtek has published several books of photography including one "Lakes of the Sangres in 3D," featuring 232 full color pages and two anaglyph glasses for \$59.99. An E-book version is available as a PDF file on a CD (SW Vol. 35 No. 6 page 33) for \$20.00.

David Delouchery of Speedy Alpha

Before even joining the SSA, Speedy Alpha Folio member David Delouchery was producing his own stereoview cards, typically Civil War reenactment photos that had an eerie historical ring of truth. David's work usually celebrates past eras and technologies and a recent submission to the folio is no exception.

David's stereoview card titled "Tin Shop" depicts a tinsmith's shop at the Fort William Historical Park in Thunder Bay, Ontario,

A clever composite of *Stereo World* covers and a CG NSA logo by David Kuntz.





Wojtek Rychlik, Aerial hyper stereoview of Mt. Elbert.

Canada. "Ontario," David notes, "is devoted to recreating the days of the North West Company and the Canadian fur trade."

In December 2010, David presented an "early Christmas present" to the SSA in the form of an amusing video promo shot and enacted by Dave in a silent movie style. It is a fabulous piece of cinematic work that celebrates the sharing of stereoview cards via postal folios. It is very funny and exactly to the point of the SSA.

Production of such a video promo was discussed at the Annual SSA Meeting in Huron, Ohio and Dave certainly delivered. "David, you did a great job," wrote SSA

member Betty Drinkut, "and I think this is exactly the kind of interesting promo we were all hoping for. Great job!"

To look at Dave's SSA promo video online go to: <http://vimeo.com/18050451> or <http://www.youtube.com/watch?v=SEaRLsUe0vE>.

How to Contact the SSA General Secretary

Ray Zone is the General Secretary of the Stereoscopic Society and in that position is responsible for production of this column in *Stereo World* magazine and, according to the Membership Rules of the Society, is also "responsible for

trying to keep the Society functioning effectively and harmoniously." Folio secretaries and any member of the NSA interested in the SSA is encouraged to contact Ray via email at: r3dzone@earthlink.net.

How to Join the SSA

To join the SSA one must first, of course, be a member of the NSA. For placement in a stereocard, transparency or digital folio of their choice the new SSA member must send \$10 to Treasurer Les Gehman at: Les Gehman, 3736 Rochdale Dr., Fort Collins, CO 80525 (970) 282-9899. Les can be reached via email at: les@gehman.org.

David Delouchery, "Tin Shop, Fort William - Thunder Bay, ON."



Tin Shop, Fort William - Thunder Bay, ON

Tin Shop, Fort William - Thunder Bay, ON

SDM-10#054

PHOTOGRAPHIC HISTORY

Stereotype
Kitchener, Ontario Canada
David Delouchery - Photographer

Reanimating a 3-D Sequel

(Continued from page 15)

decided to go for a deep depth of field so you can really see the 3-D in the foreground, mid-ground and background," he observed. "I did want to use shallow focus in a

couple of key moments and we weren't able to achieve that with the smaller Canon HD cameras we used, but the trade-off was being able to put the Canon XF-105s and 305s on the Steadicam and also to

have Andy handhold the 3-D rig, which we did a fair amount of."

I'm looking forward to seeing zombies shamble once again in 3-D. Until then, I'm holding my breath. 



A custom 3-D camera chart provides a guide for vertical and horizontal alignment and identifies the left and right eye fields.
(Stereo by Ray Zone)



Director of Photography Andrew Parke prepares to shoot a handheld scene involving 3-D camera motion.
(Stereo by Ray Zone)

Hon. Joyce Krutick Craig (Ret.) will host a
CELEBRATION OF THE LIFE OF

JOHN S. CRAIG

At their home at 93 Chestnut Hill Road
Torrington, CT 06790

On August 20, 2011 from 2 p.m. - 6 p.m.

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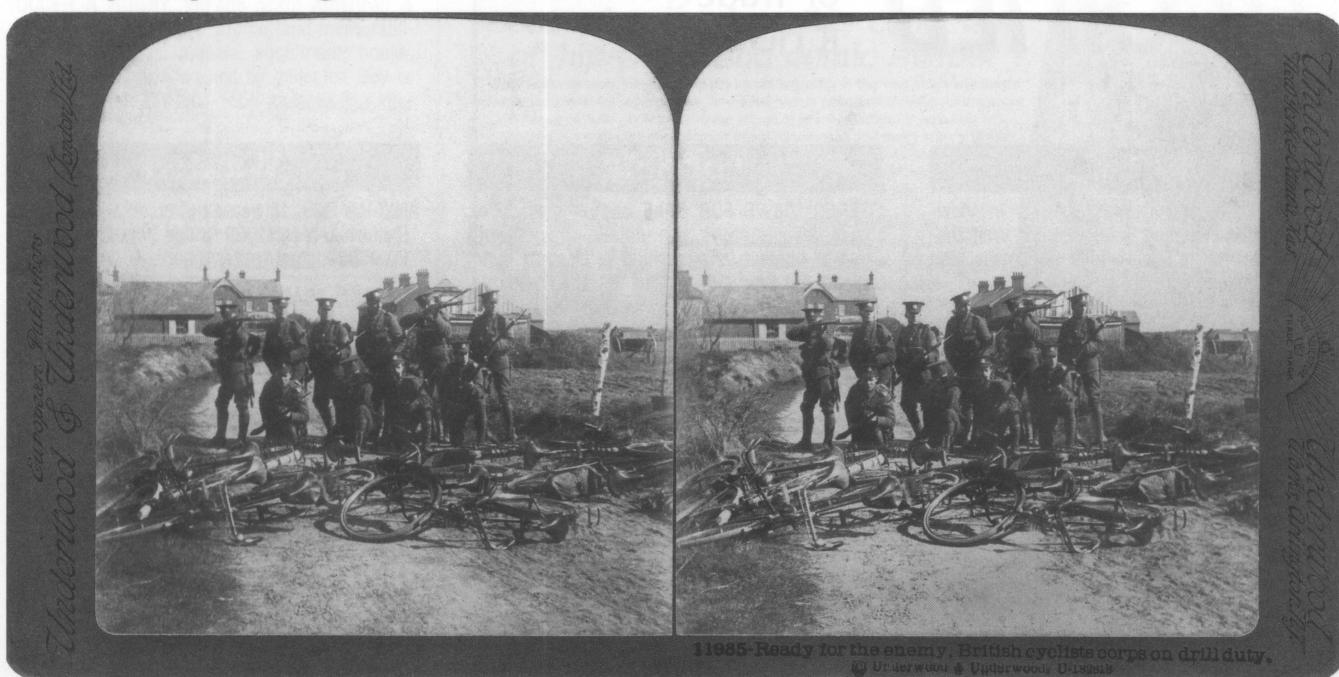
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Early Cycling in Stereos

(Continued from page 25)



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SCARCE LEFT-OVERS! I have a number of 3-D items left from Cygnus Graphic, all pretty scarce now. Send a self-addressed stamped envelope for list and prices to Duncan Woods, P.O. Box 32461, Phoenix, AZ 85064.

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Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. cave3D@msn.com.

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown; Continent Stereoscopic. Also buying old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWanted.com.

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CORTE-SCOPE VIEWS or sets, any subject or condition. No viewers unless with views. John Waldsmith, 302 Granger Rd., Medina, OH 44256.

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WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

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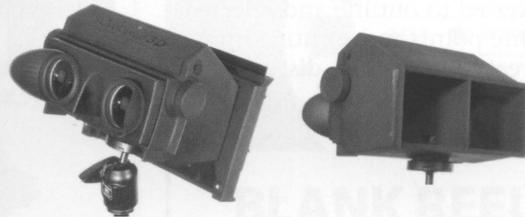
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Impressions of the Japan Disaster

(Continued from page 29)

By moving the layer content horizontally using the arrow key depth was created. Below that is a 3-D version of a watercolor I made the day after the earthquake. The photo of the painting in the left panel was sectioned and copied to layers in the right panel where small horizontal shifts were similarly created the depth of each layer. In the bottom image the ipod drawing of the girl was 3Dized (a word I coined to conform with colorized) using a different technique in Illustrator. The drawing was copied to the right panel and portions of it were distorted horizontally using the Mesh tool: Object/Envelope Distort/Reset With Mesh. Selected point on the mesh, that on the nose for example, was moved horizontally using the left or right arrow keys (depending on whether the adjustment is being made on the right or left image) to raise the area. other points were shifted to lower them. I did all the above adjustments while free-fusing the images, so that I could see the changes in real time. The rule of thumb for parallel viewing of course is that reducing the distance between equivalent images in the left and right panels brings them forward, while increasing the distance sends the image further away. The stereos were then imported back to Photoshop and the other images added. The Japanese characters for "natural disaster" were similarly tweaked in Illustrator by using yet another technique. The font outline was converted to outline and selected outline points mover horizontally to create the twisted, distorted effect.



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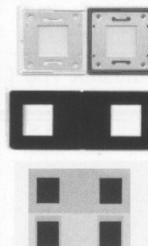
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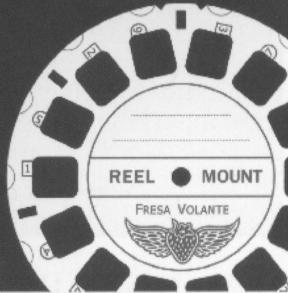


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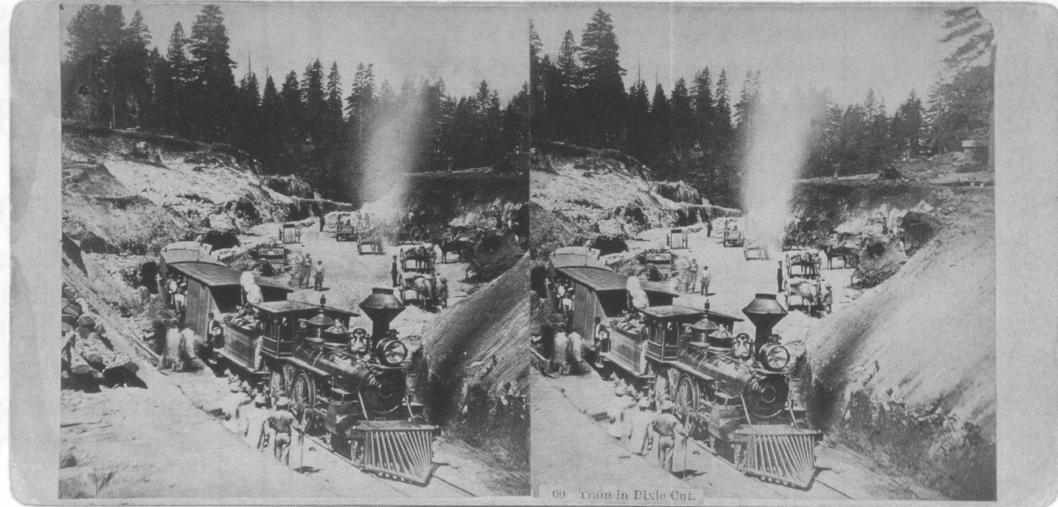
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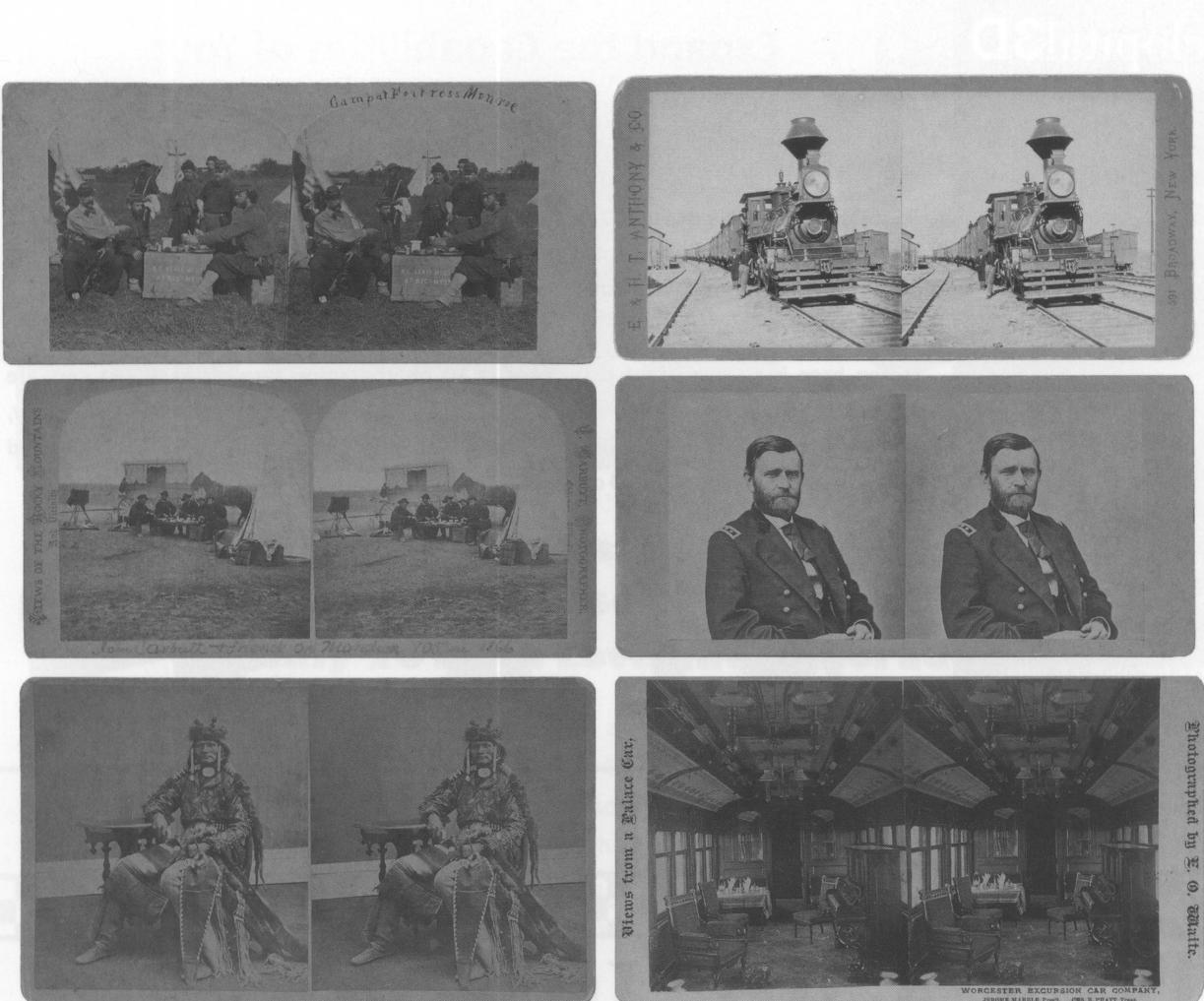
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June 17 - June 27: The Civil War and It's Personalities (156 lots)

July 14 - July 25: Western Expansion: The UPRR, CPRR and Western States (222 lots)

August 11 - August 22: The United States, Photographers at Work, Famous Personalities (152 lots)

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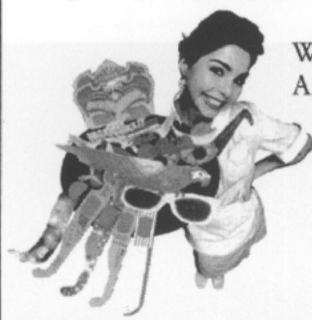


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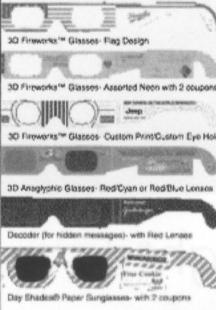
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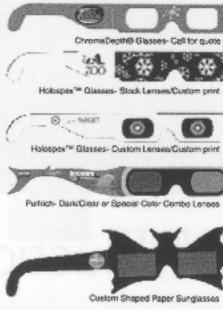
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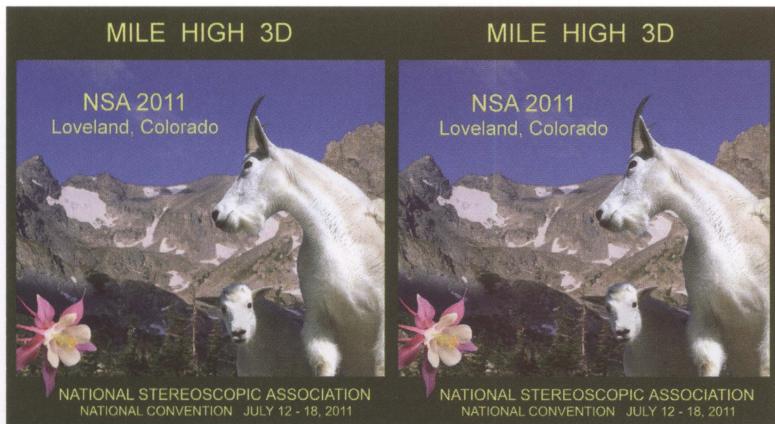
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- Large centralized, open atrium facilitates ample opportunities for mingling with fellow stereo enthusiasts!
- Excursions of variety for site-seeing, photo opportunities and fun! 14,000ft Rocky Mountain peaks, Colorado wildflowers, Brewery tours, Sculpture Foundry and Garden, Miniature Trains, Amusement park!

To register for the event, go to the convention website www.stereoworld.org/2011. You have the option of registering online or printing out the forms for mailing. If you don't have internet access or prefer to complete the forms on our paper, simply call us at 970-221-3923 and we can send them to you. Hope to see you there!

Join us for some 3D Heaven in 2011!

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